Kine WEEKLY

NATIONAL S.O. BUT ONLY FOR TROOPS

See page 3

There's BOX-OFFICE LIGHTNING IN M-G-M's "THUNDER AFLOAT"

starring
WALLACE BEERY
CHESTER MORRIS
VIRGINIA GREY
DOUGLAS DUMBRILLE
REGIS TOOMEY

"Here is a prize packet of topflight action entertainment at any time and which is rendered doubly attractive through timeliness and the repetition of history as reflected in current headlines. Wallace Beery, who tops a highly capable cast, was never better." . . . . BOXOFFICE

"Opens with a bang and never drops an iota . . . strong box-office in every respect." . . . . . HOLLYWOOD REPORTER

"Timely subject and top cast create one of the year's top exploitation features." . . . . . SHOWMEN'S TRADE REVIEW

TRADE SHOW . . . TUESDAY and WEDNESDAY NEXT at the EMPIRE

Leicester Sq. (Times of showing: 10 a.m., 12.5, 2.10, 4.15, 6.20, 8.20 p.m.)

Britain's most famous Critics endorse Trade's high praise—

Exciting as the best detective story ever written.—*Daily Telegraph.*

A magnificent and most moving piece of screencraft.—*Daily Mirror.*

. . . A very moving picture . . . Anna Neagle brings to the part of Edith Cavell a young, clear-browed austerity, and conveys with beautiful restraint the deep sincerity and amazing fortitude of that remarkable woman. The photography is superb. Herbert Wilcox has surpassed himself in the production of this film. Don't miss it.—*Daily Sketch.*

. . . An absorbing as well as an affecting story. . . . It all becomes very real. . . . The inspired placidity of Anna Neagle's performance . . . is beautifully done.—*News Chronicle.*

Cavell—a great film. Miss Neagle honours the part with a very moving piece of acting.—*The Star.*

. . . The brave woman portrayed so nobly by Anna Neagle . . . is a monument of which Edith Cavell would have been proud.
—*Sunday Chronicle.*

Anna Neagle, the British girl, scores her greatest triumph as Nurse Cavell. Anna has done a terrific piece of work here.
—*Empire News.*

A number of new films this week. . . . Biggest and best is Nurse Cavell. Thanks, Mr. Wilcox, for a picture one will remember.
—*Sunday Graphic.*

The whole film is almost unbearably noble, serene and strong.
—*Observer.*

Anna Neagle . . . gives strength, dignity and power to the title role. It remains a film which every lover of the cinema must see.
—*Sunday Pictorial.*

It is the best film he (Herbert Wilcox) has made and the finest performance that Miss Neagle has given to the screen. A beautiful film, true to history.—*Sunday Express.*

Anna Neagle in the title role gives what is undoubtedly the best performance of her career.—*News of the World.*

Miss Neagle gives, indeed, a remarkable performance.—*Sunday Times.*

Its sincerity is never in doubt.—*Daily Mail.*

Anna Neagle, cool and beautiful, plays the part of Nurse Cavell with perfect assurance. It is the best thing she has ever done.
—*Sunday Dispatch.*

Miss Anna Neagle in the part of Nurse Cavell always keeps the dignity that is essential.—*Times.*

Anna Neagle heightens the emotional effect of the film by giving way to no emotion. She is quietly dignified throughout, brisk, intent and brave—a remarkable performance. A very moving picture.
Daily Express.

RKO RADIO PICTURES

RECORDED BY R.C.A. PHOTOPHONE SYSTEM

ANNA NEAGLE

as

Nurse Edith Cavell

WITH

EDNA MAY OLIVER
GEORGE SANDERS, MAY ROBSON, ZASU PITTS, H. B. WARNER, SOPHIE STEWART, MARY HOWARD, ROBERT COOTE.

Produced and Directed by
HERBERT WILCOX
Screen Play by Michael Hogan

An Imperadio Picture distributed by
R K O Radio Pictures, Ltd.

NYMAN ON BOX-OFFICE ANOMALIES
See page 5

Kinematograph WEEKLY
No. 1697 Thursday, October 26, 1939. Vol. 272

MANCHESTER WAR TIME CONDITIONS
See page 7

LONDON C.E.A. TACKLES WAR TIME PROBLEMS

Postponement of Seat-Price Rules Applied For

ELECTRICITY CONCESSIONS URGED

APPLICATION is to be made to the Surrey and Essex County Councils to postpone the introduction of regulations concerning seat price control until after the war.

OWING TO THE INABILITY OF EXHIBITORS TO OBTAIN CONCESSIONS IN RESPECT TO THE STANDARD KILOWATT CHARGE, HEADQUARTERS OF THE C.E.A. ARE TO APPROACH THE CENTRAL ELECTRICITY COMMISSION EXPLAINING THE EFFECT UPON EXHIBITORS OF THE CLOSURE AND BLACK-OUT ORDERS.

These and other matters affecting the war time operation of kinemas were discussed on Tuesday by the Executive Committee of the London and Home Counties Branch.

REDUCED RATEABLE VALUES DUE TO DIMINISHED ATTENDANCES, FILM RENTALS AND THE EMPLOYMENT OF WOMEN OPERATORS WERE OTHER SUBJECTS CONSIDERED.

Announcement was made that three members of the Executive Committee had been called to serve in His Majesty's Forces—Ralph Bromhead, Capt. Alfred Davis and J. W. Davies. In the usual course of affairs vacancies would have to be declared, but in view of the circumstances of their absence and the large membership of the Committee such a step was not considered necessary.

Two resignations were reported, those of Ben Jay and A. de Solla.

The intention of the Surrey and Essex licensing authorities to institute seat price control in their areas has been dealt with by a request that any contemplated change in conditions be left until after the war.

The difficulty of applying such conditions during a black-out period is pointed out in the branch's submission.

Current Charges

Among technical matters it was reported that applications made to electric energy suppliers for a rebate on the standard kilowatt charge in view of the exceptional circumstances had been refused and that the parent Association was taking up the matter with the Central Electricity Commission.

Neon contractors were not now carrying out maintenance, thus no charges were being made by them.

On the problem of rating, it was reported that the parent Executive had sent a request to the Government to advise rating authorities to consider the advisability of reducing rateable values of kinemas consequent upon the reduction of business due to closure of kinemas during the prohibited period.

Film rentals on sharing terms contracted for with an expectation of normal business, but which had proved unremunerative to exhibitors due to reductions in the volume of business, was a subject discussed at length. The decision was reached to circularise members of the branch in order to ascertain specific facts and figures.

Projection Staff

The provision of adequate staffs for projection rooms proved a serious matter, as several independents and one major circuit were anxious regarding the shortage of men following upon military calling up notices being served upon junior projectionists.

Talks had proceeded with the General Secretary of the N.A.T.K.E. regarding the training of women as projectionists. Mr. O'Brien had laid down certain conditions of employment and a meeting of the Conciliation Board would be called to register conditions of employment.

Note was taken of a meeting of London independents on October 6.

Before the close, votes of thanks were accorded to A. S. Moss, T. France and the secretary for their unremitting efforts on behalf of London exhibitors to secure improvements in opening times for kinemas.

STANDARD KINEMA REGULATIONS

UNLIKELY TO BE ONEROUS

Anticipations that Home Office regulations and requirements for kinemas during war time would be harsh and difficult to operate are not likely to be realised, a KINE. representative gathers.

Draft conditions have been circulated for comment, and the L.C.C. has made certain suggestions to kinema and theatre owners which, if carried out, would considerably ease the position of entertainment caterers in theatres and kinemas when the Government regulations and conditions are brought into force.

The protection of all glass in the kinema is an essential part of the general scheme.

Obituary

EIRE K.R.S. CHIEF

Death of H. P. Taylor

A figure well known in the Dublin kinematograph Industry passed away suddenly in the person of H. P. Taylor, of Taylor, Son and Robinson.

The deceased was a well-known Dublin solicitor and secretary for very many years of the Irish branch of the Kinematograph Renters' Society.

A sudden illness and hæmorrhage attacked him a day or two before his death and from this he did not recover.

The funeral took place on Monday.

NORTHERN PIONEER PASSES

Frank Leeming Hastwell, of Queen's Road, Richmond, who has died in a nursing home at Darlington, was a pioneer in the kinema business in the Richmond district.

Twenty-five years ago he opened the Queen's Road Cinema, and at Catterick Camp he built a camp kinema, which was greatly appreciated by the troops.

ANGLO-AMERICAN COMEDY

To Start Next Week

Anglo-American announce that "Laugh It Off," produced by John Corfield and directed by John Baxter, will go on the floor at Walton-on-Thames Studios on Monday next. Starring Tommy Trinder, Jean Colin, Geraldo and his Orchestra, Majorie Brown, Anthony Hulme, and Edward Lexy, the film is to be a quick-fire musical-comedy.

Additions to the cast will be made; meanwhile there are no fewer than three art directors working on the production.

11 A.M. FILMS AT SHEFFIELD

As a war time measure, Sheffield kinemas are to be permitted to open at 10 o'clock in the mornings.

This decision was arrived at on Tuesday by the local licensing justices following a retrospective application made by Irwin Yewell on behalf of the Sheffield branch of the C.E.A.

Stoll Theatres Reopen

The Stoll Picture Theatre, Kingsway, reopened on Monday, when it presented "Beau Geste" and "The Modern Miracle" in its usual full-length programme of two feature films, news, etc. The theatre will be open from 11.45 a.m. to 10 p.m.

The Stoll Cinema, Westgate Road, Newcastle, which has been closed since the commencement of hostilities, reopened last week.

SIR ADRIAN BAILLIE, M.P.

New Booking Arrangement

N.W. Exhibitors Advised of Adjustments

MEMBERS of the North-Western branch on Monday received from Gordon Dudley West, the secretary, the following communication on booking arrangements :—

"There is still some confusion with regard to the correct method of rearrangement of dates following the reopening of kinemas.

"The position is as follows: Films booked pre-war to play on the weeks December 25 and on, still play on their originally contracted dates.

"Films originally booked pre-war to play December 11 and 18 weeks now play on dates to be arranged with the renter concerned subject to the bar being maintained.

"All films booked originally to play from October 9 up to and including December 4 week, now play fourteen days later than the original date contracted for.

"The above is the established practice laid down by the C.E.A., and K.R.S. Joint Committee. If you think it is to your benefit to alter these arrangements you are at liberty, of course, to do so, subject to the approval of the renter concerned."

AN IDEAL KINEMA

Scots Enterprise

A distinguished local audience attended the opening last Thursday of the Rio, Newport, Dundee, a 560-seater, at St. Mary's Lane, which was designed by T. Lindsay Gray, A.M.I.C.E., of London.

Sponsors of the new project are Douglas Hamilton and Tom Suttie, managers of the Pavilion and Regal in Carnoustie, which are controlled by Angus Cinema Co., owners of the Rio.

A noteworthy feature of the hall is that the plan is based upon the specifications for an ideal kinema evolved by the Academy of Motion Picture Arts and Sciences of America.

FILM G.O.C. OF THE BRITISH ARMY

SIR ADRIAN BAILLIE, M.P.

Trade Committee to be Inaugurated

THE decision to appoint Sir Adrian Baillie to control the arrangements for the physical supply of films for the troops is welcomed by the Trade which has already been controlled with a view of collaboration upon lines already adopted by the Naval authorities.

In Trade circles it is hoped that the new appointment will put an end to the muddle and delay in the supply of film entertainment to the land Forces. There has already been considerable criticism of the manner in which the War Office had ignored the work of the committee of renters and exhibitors which had drawn up a carefully worked out scheme to provide soldiers and airmen with up-to-date programmes not only at home, but also in France and elsewhere.

Sir Adrian Baillie has lost no time in contacting D. E. Griffiths, president of the K.R.S., and W. R. Fuller, general secretary of the C.E.A.

It is understood that Sir Adrian is contemplating forming an organisation on the lines similar to the Royal Naval Film Corporation. He urges that the Industry shall have direct contact with the War Office.

D. E. Griffiths has been having conversations with officials of the N.A.A.F.I. and a scheme has been evolved in which the film distributors will have a voice in the policy and administration of the supply of films to the Army.

Hitherto, owners of copies of films which cost anything from £50 to £80 each were reluctant to let such copies go without any possibility of control into the hands of an organisation which had had no experience of the technique of handling films both in projection and transport.

PATENT FILM HOLDER

PATHE CINEMA LOSE ACTION

An action to restrain alleged infringement of a patented holder, made of plastic material, for kinematograph films was decided by Mr. Justice Simonds in the Chancery Division on October 24.

Pathe Cinema (Anciens Etablissements Pathe Freres) Societe Anonyme, of Paris, owners of the patent, sought an injunction against the Coronet Camera Co., Summer Lane, Birmingham, and an inquiry as to damages.

The Coronet Camera Co. denied infringement and counterclaimed revocation of the patent on the ground of invalidity. They asserted that the plaintiff's method of manufacture was an obvious alternative to the use of sheet metal, and did not involve an inventive step.

His Lordship held that the letters patent were invalid because of ambiguity and insufficiency of description and that there had been no infringement.

A suspension of the revocation of the patent was granted pending an appeal on condition that the appeal was prosecuted with due diligence.

Sunday Kinema Plan

POSSIBILITY OF S.O. IN MILITARY AREAS

Extension of Sunday opening facilities for kinemas in areas where troops are barracked or billeted has been pressed upon the Home Office by the Military Authorities, and a decision to allow such opening without the formalities demanded by the Sunday Entertainments Act, 1932, is probable.

The procedure enabling opening to be effected will probably be by an Order in Council, which would allow opening only in such areas where there are large numbers of troops.

There is no decision to make Sunday opening general in all districts irrespective of whether troops are in the neighbourhood in large numbers.

The move originated with the War Office which was anxious that members of His Majesty's Forces whose leisure was greater during the week-end should have wider opportunities of recreation by means of film entertainment. Police authorities give the scheme benevolent approval.

Opinion amongst exhibitors has not in every area been favourable to Sunday opening, but in others, if opening is partial, grievances may be felt by exhibitors not allowed to open.

One matter which must be decided if Sunday opening is extended will be the charity contribution, the amount and allocation of which is a matter for decision by local authorities.

It may be possible to fix an amount which might be paid into a suspense account pending a decision as to its ultimate destination.

ADMISSION OF TROOPS

The question of admitting men in uniform to kinemas at a reduced rate, which has been vaguely broached, has been met by the London and Home Counties Branch C.E.A. with an expression of opinion that the kinema exhibitor is in no different a position from anyone else conducting a business.

Reductions in prices to service men are not made in other businesses, and no reduction should be expected in the kinema industry.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

MANCHESTER'S MILITANT MEMBERS

AT a particularly difficult time it is admitted that the work of the police authorities has been carried on with judgment and discretion. The chief constables and their officers have had to face conditions when every act of theirs was creating a precedent, and therefore called for most careful consideration, which had to be coupled with speed.

One must, therefore, question very seriously the suggested policy of an organised resistance to what has been referred to as their "tyrannical powers." To be able to resent any procedure which is harmful to our business is a little fragment of liberty we ought to cherish, for our chances of asserting our desires are fading one by one, but we must make sure our case is cast iron, and above all, unanimous, before we take up arms.

Until we are strongly united we shall have to make the best of the arrangements laid down for us by the authorities, realising that at any rate up to the present they are actuated by a genuine consideration of the public safety.

When the abnormal conditions are allowed for, and a representative body of the Trade is divided upon the issue, it is certainly the occasion for acquiescence in the official ruling, with a salutory feeling that the grievance has been ventilated. But we must maintain, along with that eternal vigilance which is the price of liberty, a certain elasticity which will enable us to carry on without antagonising the police.

In short, there may be a time for fighting later, but until the occasion is quite unmistakable our only intelligent course is to co-operate with those supervising bodies whose acts are, on occasion, very challenging. Maybe we are far from satisfied with the way in which our businesses are ruled for us, but the sense of grievous injustice is by no means acute yet.

We trust we may never be forced to regard the police as other than helpful to us; we must keep on terms as friendly as possible as long as possible, for if we find one day that we must resist their regulations, let us at least take heed that the struggle is planned; to drift into battle would be fatal.

OUR EMPTY STUDIOS

IN the eyes of a Government looking forward to a three years' war, it is likely that six or seven weeks is a trivial matter. But to an Industry which is struggling, at the best of times, to establish itself on an economic basis, it is an intolerable wait, and the worst of it is that we are apparently no nearer to seeing daylight than we were when our machinery suddenly went out of gear.

All who have given thought to the matter will have realised that far bigger international questions than the welfare of one particular trade, however important, were really the deciding factors in settling which the American and the British Governments had to exchange views.

Meanwhile, whatever may be the conditions under which money can leave this country and films can enter it, we are justifiably anxious about our home production.

May we put it to Oliver Stanley that, although silence as to the probable outcome of the diplomatic talks may be necessary, he should let our producers have some hint that will encourage them to struggle out of the doldrums in which they now find themselves.

Long Shots

SIR ADRIAN BAILLIE'S NEW POST—AN ADVISORY COMMITTEE RESIGNATION—COLUMBIA CHIEF FOR U.S.—GRIERSON'S NEW POST—UN-PANICKED PATRONS

THE announcement that Sir Adrian Baillie, in his new post of entertainments officer at the War Office, will be responsible for the supply of films for the troops, puts an end to a situation which all branches of the Trade have agreed is deplorable. Some time ago I referred in these columns to the reprehensible attitude of the War Office in dealing with the committee which was specially set up by the Trade for supplying the British troops with films, and the events of the past week have justified my criticisms of the War Office policy, which resulted in the Army being placed in a much less satisfactory position as regards film entertainment than the Navy.

THE point was raised on Monday by Basil Dean, director of entertainments for ENSA, but as he had only just arrived from G.H.Q., B.E.F., it is not surprising that he could give us little information as to Sir Adrian's association with the N.A.A.F.I., the sponsors of all shore shows. When it was suggested that an Army Film Corporation might well be formed on the lines of the naval organisation, Mr. Dean emphasised some points of difference in the two arrangements which I was unable to follow.

THE news that the K.R.S. and the C.E.A. will represent film interests upon the new organisation under Sir Adrian Baillie will be welcomed by all concerned. Although I acknowledge the excellent work put in by Ben Henry in arranging the preliminaries for a supply of films to the Army, it is obvious that the job was not one for an individual renter but called for the co-operation of very branch of the Trade.

THE resignation of Sir Patrick Gower from the Films Advisory Committee of the Ministry of Information, announced the other day, is a prelude to his taking over control of a big publicity undertaking, I understand. He has been a very active member of the Committee, backing up his chairman, Sir Joseph Ball, in every possible way.

THERE has been a demand in certain quarters that the Advisory Committee should be made more widely representative of political parties than is the case at present, and one result of Sir Patrick's resignation may be the appointment to the committee of someone of a political colour which is not that of the majority of the present members.

AM told that, notwithstanding the continued silence of the Government on its quota intentions, there are many producers here going ahead with British production plans. The chief snag, however, is the Government occupation of floor space. Speaking to Jerry Blattner on this phase, he admitted that they had had all sorts of inquiries for space at the Rock studios, but nothing definite had been done because the Government insist upon a concrete case being put up, and naturally producers refuse to enter into contracts before it is certain the facilities are available. A vicious circle!

TAKING his usual holiday somewhat earlier than usual, Joseph Friedman, managing director of Columbia, accompanied by Mrs. Friedman, left on Monday for America, where he expects to spend four or five weeks. Before his departure he was able to gauge the enthusiastic reaction of the British Trade to "Golden Boy," the reports of which should prove highly satisfactory to Harry Cohn.

ALTHOUGH Joe optimistically described his visit as a holiday trip, I anticipate that on this occasion pleasure will be largely overshadowed by business, one important phase of which will, of course, be conferences between Columbia executives and Irving Asher, who has delayed his homeward-bound journey in order to meet Mr. Friedman. The first three of Asher's British products for Columbia have proved such winners, both here and in America, that I should not be surprised to learn of a very much higher budget being placed at his disposal to enable him to continue the good work.

ANOTHER departure for the States was Mrs. David Rose and her child, who was seen off at Waterloo by Mr. Rose and other Paramount executives, including Tony Reddin. An amusing interlude was provided on the platform by Anthony Asquith, who "directed" the party in an affecting scene for the benefit of the still cameraman.

BY the way, it was obvious at the Plaza pre-view of "French Without Tears" how unaffectedly delighted Dave was at the success of his first British production. The original reason for his visit to Great Britain was to sponsor Paramount's production plans, and although he has since been promoted to a wider sphere of activity, he has always been keenly interested in production.

George Schaefer, RKO-Radio President, at the New York world premiere of NURSE EDITH CAVELL. With him is Zasu Pitts who is featured in the film

CONGRATULATIONS were also tendered to Mario Zampi, the producer, and Anthony Asquith, while another interested personage whom I was glad to contact was Major A. M. Sassoon, chairman of Two Cities Films, whose admirable teamwork achieved so satisfactory a result. Zampi was telling me of the difficulties experienced with his Duggie Wakefield subject, which, originally based on the Great War, had to be rearranged to introduce a more topical note. This operation necessitated the withdrawal of a trick cameraman from internment, and the temporary release from military duty of one of the cast.

SOME while ago I hinted that John Grierson was slated for an important Government post in Canada. I now hear that my prediction has been realised by his appointment as Government Film Commissioner. He will have wide powers relating to the production and distribution of Government films. Mr. Grierson's work in a similar capacity over here is well known, and his many friends and admirers will wish him the best of luck in his new job, although I would have imagined that his acknowledged qualifications should have been employed in our own film propaganda efforts.

PATRONS of the Odeon theatres this week have been treated to a unique interlude in the form of a re-recording of the original B.B.C. broadcast of the fate of a recent R.A.F. reconnaissance flight on the Western Front. The epic story of the battle of five British 'planes against an overwhelming Nazi formation and the eventual landing of the flight commander so enthralled Mr. Deutsch that he considered means whereby a repetition of the broadcast might be made available to audiences in all theatres in his circuit.

ARRANGEMENTS were eventually made with the B.B.C. for the original announcer, John Snagge, to repeat the dramatic story, and that is done with such a degree of success that the record affords a form of national propaganda which is as effective as it is novel. Wherever it has been relayed this tale of British heroism has been received with enthusiastic acclamation.

TIME was when the publicity matter put out by the Trade in the Dominions and Dependencies cried out for leniency in criticism. It was not so long ago, either, but we have advanced very quickly in recent times, and the latest publication of *Flash*, the brochure produced by RKO-Radio in Calcutta, is a very unusual production.

GRANTED that the organisation has a good deal of which it can be proud, at the same time its way of presenting the new season's product is on very lordly lines, and well worthy of its subject. If it were only as a fine bit of printing it would deserve high praise, but the features, stars and general policy of RKO-Radio are so attractively presented that every client of the company will inevitably keep the latest *Flash* on his desk.

ALTHOUGH American production chiefs deny any intention of cutting budgets, my New York correspondent refers to the growing feeling among executives that economies cannot be long delayed. Of course the prime factor in the situation is the loss of European revenues, but contributing causes are to be found in the fact that studio plans generally are ahead of releases and that recent weeks have witnessed an unaccountable diminution of box-office takings generally in the States.

ZANE GREY, who died in America a few days ago, is possibly the best known of all writers to a kinema-loving public. His colourful novels, full of romantic adventure of life in the ranch areas of America, were just the stuff for the screen, and Paramount, who saw their picture possibilities, gave them even in the early days all the backing of their organisation. Heroics and thrills, riding and fighting, were cleverly compounded and attractively presented.

HERALDRY has long known the winged lion, of formal shape and limited powers of flight. It is a different creature which one requires as a symbol for the Royal Air Force, whose deeds have lately thrilled Englishmen by their exploits. A film of their doings under the title of "The Lion has Wings," was shown privately to officials last week at the Odeon, Leicester Square.

IT is a full-length documentary which has been made by Alexander Korda's unit, whose cameramen and technicians were allowed to shoot aerodromes, factories and R.A.F. quarters. The raid on Kiel was reconstructed for the film, and some of the men who took part in the actual raid are seen in the film.

OCCUPYING leading parts are Merle Oberon, Ralph Richardson and June Duprez. Parts of the Prime Minister's broadcast on the outbreak of war are incorporated. Copies of the film are to be sent to the Dominions and the United States.

IT was interesting to watch recently the attitude of kinema patrons to an actual air raid warning, writes a KINE. correspondent at Grimsby. At the Savoy, for instance, there were nearly 1,000 patrons watching the show when the sirens went off at 2.30 p.m. J. G. Law, the manager, immediately cut off the sound, and, keeping the picture running, addressed the audience from the stage, telling them of the situation of the nearest shelter, but advising them that it was better to remain in their seats

OUT of the whole house only half a dozen elected to leave, and they only reached the vestibule when they decided to return into the kinema. Everybody took the announcement quite calmly, and there was not the slightest sign of panic. The staff responded admirably, and carried out the duties to which they had been previously appointed smoothly and efficiently. The film was continued, only being interrupted for the announcement that the "all clear" had been given some half an hour later.

THE many friends of Geo. H. Lambert, who for many years has been a familiar character among managerial circles as the KINE. representative and contributor to "The Londoner" feature in the "Showmanship" pages, also kinema correspondent to local newspapers, will be interested to hear that he is "doing his bit for the duration." Mr. Lambert wore khaki in the first Great War, and now finds himself once more "Somewhere in ——," engaged on work of national importance.

PASSERS-BY, as well as patrons, will miss the Forum, Villiers Street, closed for the duration of the war, for it lay in the direct line between the two Charing Cross stations. For London projectionists it was the place where F. H. Woods, general secretary of the Projectionists' Guild, could be contacted.

FOR others, mainly the intelligentsia among film patrons, it was for a long time the kinema upon whose screen could be seen almost exclusively the product of Soviet studios. Formerly Gatti's Music Hall, its stage knew the leading performers of the day—Marie Lloyd, Dan Leno and the rest. Now, the black-out compels its temporary closure.

WHEN George Reardon was over here from India in the summer he anticipated going to America before returning, but a change of policy on the part of Humayan Properties necessitated his swift return to India by air.

NOW he is in charge of British Distributors (India), Ltd., the company now being separated from Humayan Properties and is concentrating solely on distribution as managing director of the company. He tells me he is soldiering three days a week in the Army Reserve, and carrying on the business on the other two.

LAMENTING the lack of decision amongst exhibitors on vital questions, a speaker at Manchester C[illegible] on Friday used a word which uniquely bridges the gap between unanimity and anarchy. It was UNIMOSITY. As it is not to be found in the office dictionary, due credit for the creation is given to Hayden Ell[illegible], of Stockport.

THE STROLLER.

Close-Ups

By

Screencomber

CRISIS NEWS

THAT the so-called invulnerable Ziegfeld Line or Marx Bros. Wall is anything but impregnable is proved by an attack launched upon Herr Screencomber's Filthy Shirt Storm Troopers during the week-end. The Ziegfeld Line, hurriedly thrown up to the North of the Oxford Street Corridor, stretching away to the East of the Paramount Theatre Building, was attacked from a third-storey window of the Paramount Building.

Three cans of tinned tomatoes were dropped on the Line, of which two penetrated the breastworks. Two Storm Troopers were stunned.

"The morale of our troops is stunning," Doktor Globules is stated to have said later. He refused to make any statement about their morals.

It is pointed out that the tomato tins can hardly be recognised as a real test, as the cans used were reported to be full. An empty condensed milk tin is said to have no effect whatsoever on the impregnable line of fortifications.

Meanwhile, a broadcast claimed to be from the front has been strenuously denied by the Paramount and Twentieth Century-Fox units, who say they are still holding the Black Horse against all comers. It is reported that Herr Screencomber, although said to be on the front line, is actually in the bar parlour and that the Saloon Bar counter is still strenuously defended.

COME BACK TO WARDOUR

Come back to Wardour, from over the Border,
Come back from Wales and those spots by the sea,
Bring back your bureaux from Penzance and Truro,
Come back to old Wardour Street and to me.

Sure when you left us we thought there was still room
In the old street for a few picture folk,
But what a shock when we first saw the grill room,
Minus your hot air and your cigar smoke.

So, come back to Wardour, return in good order,
Come once again to the land of the flick.
Come back, my renter, where still Gell and Dent are.
We miss you, so won't you please come back quick?

THE DOORMAN PROTESTS

"THERE you goes agin," said the Commissionaire. "Getting all peevish and narsty, just on account o' the Editor wouldn't evacuate you to the seaside, and you having bought your little spade and pail and everything. There's no call for to get all spiteful just because the poor hard-working renters are enjoying a mouthful of country air. Riddle my radishes, but I can just picture some of 'em knee deep in daisies, tripping through the tulips and slipshod through the cowslip.

"And anyhow, they're better off down there in the country pottering around their plots than plottin' against the poor old exhibitor. Mash my mangelwurzels, but I'll bet their publicity departments is busy thinking up new superfluities for them there vegetable marrows of theirs. 'Colossalus! Stupendiferous! Gigantiquarium! Titanical!

"And why shouldn't they, I says? Live and let live is my motto, give and take, says I, although I don't remember rightly whether the renters emphaticises the 'Give' or the 'Take.' So to quote the classicals, 'Leave 'em alone and they will come home and bring their sales staff behind 'em.'"

SPIFFING CHAPS

IF we are to lose any more film critics and film writers to the Services I can see we must fall back on very old gentlemen or on some of the more youthful writers who are the backbone of their school magazines. The film review of the future might then read something like this.

"What-ho, you fellows, I say, what a spiffing racket this film viewing is. What do you think, chaps? A flick first thing in the morning and then one of those Press reception do's, with lots of tuck, pop and smokes, all thrown in.

"I saw a frightfully jolly flicker this morning, but that little beast Spimkins minor, who say he's viewing for *The Times*, caught me a beauty with a ink pellet just at the big moment, and I had to miss the cad to twist the little blighter's bally neck, and now the Head—'ead—Ed, has given me a hundred lines to write, all about some rot or other about skylarking at their beastly Press shows, but I jolly well won't, what!

"And unless he bally well pays me my wage for it he can go and eat coke, and I'll get up to any larks I jolly well like, see there.

"P.S.—What do you say to a tuck in in the dorm to-night. I raided the larder at the show this morning; lots of goodies—simply scrumptious! My giddy aunt, what a jape!"

KEN NYMAN

MANCHESTER AND MATINEES

FIRM STAND AGAINST BARGAIN PRICES

VARIOUS subjects arising mainly from the war time conditions were discussed at the meeting of the executive committee of the Manchester branch C.E.A., held at the office of the branch last week. A. Peel presided.

Two changes of nominees and one application for membership were approved. On the question of changes of nominees and application for membership, it was decided on the proposition of A. CAPLAN, seconded by J. J. MCCRACKEN, that the secretary should acquaint delegates with any such notices received from head office, and also with the decision of the committee as to suitability, so that delegates would have this knowledge before casting their votes at General Council.

Correspondence concerning film transport was submitted.

High Percentages

A letter from headquarters respecting film rentals, especially where films had been booked at 40 per cent. and 50 per cent. and where weekly takings now showed a considerable reduction from those of peace time, stressed that any specific cases of hardship sent in to head office would be considered at the next General Council meeting.

Cheap Matinee Prices

From MR. EMERY a letter was received concerning the effort in Salford to secure the abolition of bargain matinees. The Committee expressed appreciation of the fact that it was hoped this would take effect as from Monday, October 23.

Mention was made of a case where a substitute programme had been supplied and the renter, it was stated, demanded 25 per cent. instead of charging the flat rate as had been the practice previously. It was resolved that J. MATHER report the case when he attended the executive meeting in London.

After discussion on the subject of bargain matinees, W. E. HOLLAND proposed and J. J. MCCRACKEN seconded a resolution, which was carried, that the executive committee impress on members at the quarterly meeting the urgent necessity for charging ordinary evening prices at matinee performances.

Insurance

At the request of H. NEWBOULD, J. Mather promised to raise, at the executive meeting in London, the subject of the insurance of kinemas during war time.

Enlistment Queries

C. W. FENNELL raised the question of reserved occupations in relation to kinemas, and pointed out the difficulties that might be ahead. Mr. Mather said he would endeavour to get some information in London.

H. JACKSON mentioned the matter of the payment of wages to men who were called up for service. In reply, Mr. Mather said this point had been raised in London, and it was agreed it should be left to the discretion of individual members.

What is Entertainment?

KEN NYMAN AND THE SHOWMAN'S WILL O' THE WISP

Why Booking is a Headache

KEN NYMAN, immediate Past-President of the C.E.A., addressed a gathering on Monday evening on "Film Fans and Film Fancies." There was in his remarks a shrewd analysis of the professional and amateur critics' point of view, and many of his conclusions deserve the attention of the Trade.

I will try, said Mr. Nyman, to justify the kinema solely on the stuff it sells—entertainment—to a willing, paying public, and tell you some of the things in entertainment which puzzle and perplex us whose job depends on gauging this public taste.

The capital turnover is colossal, and no less than ten million pounds goes to America as her share of these receipts. It is interesting to realise that in war time the problem of maintaining the pound against the dollar may bring legislation to retain this capital here.

One possible outcome of this would be an enormous British Production Industry sponsored by American money; alternatively this money could and might be used to acquire control of British kinemas by American producers.

I admit, honestly, that not only is the modern kinema an escapist medium (that is the circus's part of the old bread and circuses maxim) but that it is a jolly good thing that it is so! I think it a very good thing that for an hour or so the factory girl can imagine herself doing an Eliza Doolittle and telling the societies of Mayfair where they get off; it is saving the sanity of so many by providing a short release from miserable homes and wretched environments.

I am not suggesting that the average picturegoer is an uncritical moron; if he were, we should not get the violent fluctuations in box office reactions that different films produce. That elusive quality—entertainment—mysterious and indefinable—and generally quite unpredictable—capable of analysis but rarely of synthesis—is the continuous fascinating problem of all showmen.

We know, broadly, that star value is important; publicity of a film valuable; topicality of theme useful; that the public does not like drab backgrounds or unhappy endings; that it loathes satire; a catchy title is an asset! and that it doesn't want anything it does not easily understand. After all, the more ignorant we are, the more we hate to admit it!

Box-office Curiosities

Yet an analysis of a series of successes gives extraordinary and paradoxical results. When Robert Taylor swam into our ken, he "couldn't go wrong." "Yank at Oxford" was a tremendous success. Then he was starred in "Three Comrades"—a film with a sad and morbid theme with a tuberculous heroine who dies. It lacked all the elements generally recognised as box office. The Trade thought it would flop and the critics weren't keen—and, consequently, publicity not very favourable. **But wherever it was shown it broke records.**

Why? Ah, you say, because of Robert Taylor. Why was it, then, that "The Crowd Roars," featuring this same star, with a virile, lively boxing theme, **and** a happy ending, plenty of punch and humour—didn't ring the bell?

More important—by what subtle subterranean process is it conveyed to the mill-hand in Manchester, the seamstress in Stepney, and the retired brigadier in Bournemouth that they simultaneously have an urge to see, say, "Pygmalion"?

And this film starred Howard, whose previous picture—"It's Love I'm After"—was Box Office poison.

Ah, yes, says the wise-man-after-the-event, it was **bound** to be box-office; its theme is that of Cinderella served up in disguise. But so were 379 other films that were dished up last year.

Says another wise man: The freak reception of this film brought tremendous word-of-mouth publicity to it. But I can quote you films like "Danny Boy" and "Boots, Boots" which never got noticed by the Press and never had a West End showing—yet patrons, by some curious instinct, sought them out despite the lack of publicity—and they were amongst the greatest box-office successes.

A film, "No Limit," with George Formby, which was practically entirely ignored by the critics, has been shown in well over 2,000 kinemas.

Here one should say something about the effect on public taste of the War, although perhaps the War has not yet been long enough in progress for one to be certain of the conclusions. But with the scanty information already to hand it does seem that since it began the majority of films have been ignored completely, with the exception of about half a dozen. Here they are, in order of popularity: "Three Smart Girls Grow Up," "Gunga Din," "A Girl Must Live," "Spy in Black," "Dark Victory," and a few others.

If it is true that we wish to escape from the war, why do we have "Gunga Din" and spy dramas? If we don't want to escape from war, why not the more realistic war films like "Four Feathers" than the more or less humorous treatment of "Gunga Din"?

If "Spy in Black" is a winner because Conrad Veidt has a great reputation, then why does a film like "A Girl Must Live," with little international star value, stand out head and shoulders above other films which are generally shown? I refer to such good films as, for example, "Stagecoach," "Idiot's Delight," "Jamaica Inn."

If the escapism I have referred to is intelligent—as I maintain it is—then what accounts for a gloomy film like "Dark Victory" being popular, even in black-out days?

This uncertainty of being able to gauge public demand added to Trade competition explains why the big combines with great buying power do not put the independent exhibitor out of business.

Our Critics

The tastes of the public and of the critics are not, of course, always sympathetic. Here I would say that the film deserves a much better body of criticism than it gets. What purports, at present, to be serious film criticism is, I think, less criticism than popular film chat about film people.

Some of the more responsible critics, on the other hand, adopt a too snooty and superior attitude, and with many of them film criticism is a mere side line.

Certainly, we have need of a School of Film Criticism. There is no reason why, newspaper barons permitting, it should not, in time, emulate the literary style and philosophic content of the great dramatic criticism. Certainly there is ample opportunity and able people to do it.

The Competition Paradox

I should like to have explained why. When a lot of kinemas are built in a town the average programme is worse rather than better than if there were less competition, whereas in other industries the more competition that arises the better for the buyer.

I should like to have gone into the anomalies of a Sunday Opening Act which will permit the opening of a kinema only if you buy off the Devil with a donation to a hospital; and to have explained how the commercial kinema has aided and subsidised the productions of documentary, educational and national propaganda films.

The Showman's Halo

I would say only this of the exhibitor: that whilst he is in the kinema business for commercial gain he recognises his responsibility as custodian of public morals, and as an influence on public good taste. He can help the way to more artistic and uplifting films; he can watch for and avoid the frankly bad.

Judge him accordingly as he does this ill or well—but please do not hold against him the shortcomings of a Board of Education—by asking him to convert the kinema into a seminary; do not expect him to convert his kinema into a chapel. Neither are you entitled to judge films which are produced solely for your entertainment by their artistic and intellectual standards. Though I for one would not fear that.

Elizabeth Allan, Anthony Asquith, the director, and David Rose, head of Paramount at the premiere of FRENCH WITHOUT TEARS

NEWCASTLE'S AID FOR C.T.B.F.

Despite all the difficulties consequent upon war conditions, Newcastle exhibitors have decided to continue the annual charity effort which this year has been fixed for Sunday, November 5, and Sunday, November 26.

As previously, the proceeds will be divided equally between the C.T.B.F. and the Newcastle Police Aided Association.

In seven years, the charities have benefitted by an aggregate of £5,482. Last year each received £470.

11 p.m. CLOSING UNPROFITABLE

Proprietors and managers of Tyneside kinemas are not in favour of keeping kinemas open until 11 p.m. They state it would not be profitable owing to the black-out and the stoppage of trams and buses before that hour.

ODEON PATRONS' £3,100 FOR RED CROSS

Odeon Theatres announce that patrons of halls on their circuit have subscribed the magnificent sum of £3,100 to the Lord Mayor's Appeal Fund for the British Red Cross and Order of St. John. This is the result of collections made at Odeons throughout the country on Saturday, October 14.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., OCT. 26 AND WED., NOV. 1

Thursday

Hawaiian Nights (*General Films*)
New Gallery. **11 a.m.**
Cast: Johnny Downs, Mary Carlisle, Constance Moore, Eddie Quillan, Etienne Girardot, Samuel S. Hinds. **Director:** Albert S. Rogell.

"Hawaiian Nights," the new Universal picture, is a sparkling musical which concerns the adventures of Ted Hartley, more interested in music than in the management of his father's chain of hotels. He is packed off to Honolulu and with him go a number of his father's former employees whom he has been coaching in the art of delivering hot swing. They offer their band to a rival hotel which is on the down grade and, unknown to Ted, is about to be sold to his father at a great loss. The deal is off when the proprietor accepts the services of the band, and the hotel becomes the smartest place in Hawaii when Ted receives a broadcasting contract. The delightful setting, the scintillating cast, four big song hits and the introduction of Matty Malneck and his orchestra and Sol Hoopii's Hawaiian band is a sufficient guarantee of the film's entertainment qualities. It will be released on April 29, 1940.

On the Night of the Fire (*General Films*)
New Gallery. **2.30 p.m.**
Cast: Ralph Richardson, Diana Wynyard, Romney Brent, Mary Clare, Gertrude Musgrove, Frederick Leicester, Henry Oscar, Sara Allgood. **Director:** Brian Desmond Hurst.

"On the Night of the Fire" marks the return to the screen of Diana Wynyard, who in this, her first British film, is co-starred with Ralph Richardson. The latter's rôle is that of Kobling, the barber, who, tired and frustrated by his small-scale life, coupled with his wife's extravagant tastes, steals a sum of money in a moment of impulse. Driven to desperation by the unexpected consequences of his first crime, the barber makes one mistake after the other. Finally, the cumulative effect of the robbery so overwhelms him that he murders the draper who has been blackmailing his wife.

The crime is committed on the night of one of the biggest fires of the century which considerably handicaps the police. The narrowing of their search and his frantic efforts to evade justice lead up to the film's vivid and enthralling climax.

Ralph Richardson in the G. and S. film ON THE NIGHT OF THE F.RE (General Film Distributors)

Friday

Tropic Fury (*General Films*)
New Gallery. **11 a.m.**
Cast: Richard Arlen, Andy Devine, Beverly Roberts, Lou Merrill, Lupita Tovar, Samuel S. Hinds. **Director:** Christy Cabanne.

Political intrigue joins the natives of the African jungle with the high finance of the rubber industry in Universal's "Tropic Fury."

Richard Arlen portrays a rubber expert who ventures into the wilds of the Guamo rubber country, a dark empire where life is considered of no importance, the ruler of which is Lou Merrill, who patterns his jungle life and dynasty after his version of Napoleon.

His overthrow comes partly through a well-laid plan by Richard Arlen and Andy Devine, and partly through a revolution in Merrill's own native ranks. The theme of this picture is entirely modern and some scenes show, in exciting detail, how rubber is cultivated and processed for manufacture.

The Arsenal Stadium Mystery (*General Films*)
New Gallery. **2.30 p.m.**
Cast: Leslie Banks, Greta Gynt, Ian McLean, Esmond Knight, Liane Linden, Brian Worth, Anthony Bushell, George Allison and the Arsenal First League Team. **Director:** Thorold Dickinson.

Leslie Banks appears as the famous Inspector Slade in "The Arsenal Stadium Mystery," adapted from the successful *Daily Express* thriller by Leonard Gribble. When the film opens a long-anticipated football match between the Arsenal and England's premier amateur football team is about to begin.

One of the amateur players is murdered and it is Slade's job to unmask the murderer. Each clue leads to the discovery of grim secrets surrounding many of the murdered man's team-mates, but eventually a trap is laid and Slade gets his man, but not before the historic football match has been played out to a finish.

Much of the action is laid on the Highbury football ground, while George Allison and trainer Tom Whittaker play important rôles in the film.

Monday

They Asked for It (*General Films*)
New Gallery. **11 a.m.**
Cast: William Lundigan, Joy Hodges, Michael Whalen, Isabel Jewell, Lyle Talbot, Thomas Beck, Spencer Charters, James Bush, Charles Halton, Edward McWade. **Director:** Frank McDonald.

The Universal picture, "They Asked for It," abounds in thrills and comedy and revolves round the owner-editor of a small-town newspaper, a young attorney and a doctor, all on the verge of bankruptcy. They plant phoney evidence in connection with the death of a local farmer in an attempt to persuade the authorities that it is murder. For a while they get away with it, aided and abetted by the editor's fiancee, who is also attracted to the engineer, whose efforts to help her mislead Zoltini. Comedy and thrills, drama and an actual murder all play their part before the tangle of the players' lives is unwoven.

Many of the picture's most important sequences are unfolded against the new Waterloo Bridge, which has actually been filmed in the course of construction, while other familiar London sights, such as the Embankment, the Strand and Trafalgar Square, figure prominently.

A Window in London (*General Films*)
New Gallery. **2.30 p.m.**
Cast: Michael Redgrave, Sally Gray, Paul Lukas, Hartley Power, Patricia Roc, Gertrude Musgrove, Glen Alyn, Alf Goddard, Alan Jeayes, George Merritt, Wilfred Walter, George Carney. **Director:** Herbert Mason.

The true atmosphere of England's famous capital is brought to the screen in "A Window in London," whose star, Michael Redgrave, is shown as an engineer in charge of the cranes on the new Waterloo Bridge site. His wife is a night telephone operator —with the result that they see very little of each other. One day the husband is drawn into a train of events which alters the whole course of their existence.

He becomes involved with a temperamental couple—the Zoltinis—out-of-work music-hall conjuring act, portrayed by Sally Gray and Paul Lukas. The former becomes a reporter on the paper. Events take a dramatic turn, however, when first the hoax is exposed; the farmer's daughter makes a bogus confession and an autopsy reveals that the dead man actually was murdered.

Tuesday

Hero for a Day (*General Films*)
New Gallery. **11 a.m.**
Cast: Anita Louise, Dick Foran, Charley Grapewin, Emma Dunn, David Holt, Berton Churchill. **Director:** Harold Young.

Spectacular sports scenes, youthful romance and the drama which surrounds an old man, forgotten with the passing of the years and suddenly thrown into the limelight of public life, are the highlights of "Hero for a Day."

Charlie Grapewin, the sports hero of 30 years ago, is chosen to head a committee of welcome to a visiting football team from his own college. Unbeknown to former class mates, who mistake him for a rich contractor, he is in private life a night watchman. The deception, of which he is ashamed, leads him into many tight corners, but in an enthralling climax it is he who saves the day for the visiting team and is responsible for bringing romance to the life of his pretty young niece.

Mrs. Pym of Scotland Yard (*Grand National*)
G.-B. Private Theatre. **11 a.m.**
Cast: Mary Clare, Edward Lexy, Nigel Patrick, Janet Johnson. **Director:** Fred Elles.

This is the first film to be made of a series of very successful depictive novels by Nigel Morland, in which the central figure is Mrs. Pym, the first woman to be officially attached to Scotland Yard. This rôle is played by Mary Clare.

In Mrs. Pym, which concerns the mysterious deaths of two people, through a combination of woman's intuition and sheer methodical deduction, she proves that the murderer used a particularly ingenious method—inverted suffocation by placing a vacuum cleaner over the mouth and emptying the lungs. She "gets her man" just in time to save her reputation as a detective. The film is a Hurley production and Victor Katona was the producer.

I Stole a Million (*General Films*)
New Gallery. **2.30 p.m.**
Cast: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory. **Director:** Frank Tuttle.

"I Stole a Million" co-stars a new screen partnership—George Raft and Claire Trevor —in a vehicle perfectly tailored to their respective dramatic and histrionic talents. The film is based on the logical theory that there is something of the Jekyll-Hyde contrast of character in all of us.

It is packed with thrilling and suspenseful incidents in the life of a criminal who embarks on a career of lawlessness contrary to his own desire. The man who stole a million is George Raft, who combines in himself two characters—one, warped by fate—a criminal; the other—a man who tries to live straight that he might enjoy life and love.

The powerful story shows how Raft ruins not only his own life, but also that of Claire Trevor, his wife, because his unconquerable pride prevents him from paying the penalty of his first step over the boundary of the law. A gripping chronicle of the couple's inevitable sufferings, highlighted by the wife's courage and devotion, it is a picture packed with enthralling and emotional moments.

Walter Rilla, Robert Newton and Kim Peacock in HELL'S CARGO (Associated British)

NEW PRODUCT ANALYSED

DRAMA
On the Night of the Fire
Tropic Fury
The Arsenal Stadium Mystery
They Asked For It
A Window in London
Hell's Cargo
I Stole a Million
Thunder Afloat
Mrs. Pym of Scotland Yard

COMEDY DRAMA
Hero for a Day
Bedtime Story

MUSICAL
Hawaiian Nights

Tuesday and Wednesday

Thunder Afloat (*M-G-M*)
Empire Theatre. **10 a.m., 12.5 p.m., 2.10 p.m., 4.15 p.m., 6.20 p.m., and 8.20 p.m.**
Cast: Wallace Beery, Chester Morris, Virginia Grey, Carl Esmond, Regis Toomey, John Qualen, Clem Bevans, Douglas Dumbrille, Jonathan Hale, Charles Lane. **Director:** G. B. Seitz.

Based on actual happenings during 1918, when U-boats for the first time attacked American shipping, "Thunder Afloat" stars Wallace Beery as a tug-boat captain who tries to fight the war single-handed after a U-boat has raided and sunk his beloved craft.

Thrilling action sequences showing battles between a sub-chaser fleet and a submarine, the raiding of the fishing fleet, the torpedoing of a lightship and the final crippling of the submarine by depth bombs, were shot off the Atlantic coast with vessels of the chaser fleet which remained from world-war days.

The film has been given the enthusiastic recommendation of the U.S. Naval Department at Washington.

Wednesday

Bedtime Story (*Grand National*)
G.-B. Private Theatre. **11 a.m.**
Cast: Lesley Wareing, Eliot Makeham, Jack Livesey. **Director:** Donovan Pedelty.

"Bedtime Story" is based on a play by Walter Ellis, and deals with a young girl, Judy, who has just returned from finishing school and finds that although she feels quite grown up, she is still treated like a school girl.

With the help of her Uncle Toby and an outfit of fashionable clothes she succeeds in captivating the eligible Sir John, getting her own back on her jealous cousin and at the same time proving that she is quite grown up.

The story is built for laughs, and Lesley Wareing, as Judy, and Eliot Makeham, as Uncle Toby, share the bulk of the scenes with Jack Livesey, as Sir John.

Hell's Cargo (*Associated British*)
Cambridge Theatre. **3 p.m.**
Cast: Robert Newton, Walter Rilla, Kim Peacock, Penelope Dudley Ward, Geoffrey Atkins. **Director:** Harold Huth.

An internationally controlled port is the starting point of this picture, which hinges on the friendship of three naval officers, British, French and Russian, result of their long stay protecting common interests. Their crews fight in a café and a murder throws national differences into relief.

A merchant ship, detained through suspect cargo, clears the port without permission and the French ship is ordered to bring her back, taking the Britisher and Russian as observer officers. The acid cargo is jettisoned during the pursuit and a cloud of choking gas spread over the sea. One liner, bearing the Frenchman's wife and child, cannot avoid it. Seaplanes take children off and the French ship steams through the gas cloud to rescue the rest, but the Russian pays a mortal price for this, his second contact with poison gas.

Robert Newton, as the Russian, Walter Rilla, the French and Kim Peacock as the British officer are a trio that give poignant value to the human relationships that can override nationality. Penelope Dudley Ward is the French officer's English wife. Harold Huth directs this first picture for Elstree and has a fine assignment in a subject containing strong dramatic material, spectacular action from aircraft and ships in an unusual story.

"THE WOMEN"

ACCLAIMED IN U.S. "A SMASH HIT"

OPINIONS of New York critics co[n]cided with the box-office reports at the [Ca]pitol Theatre, Broadway, where the scre[en] production of "The Women," with [No]rma Shearer, Joan Crawford and [Ro]salind Russell in leading rôles, had its [New Yo]rk première.

Paying tribute to the sure-fire en[ter]tainment qualities of the picture, which [is] said to excel those of the play [that] ran two seasons on Broadway, New [York] reviewers hailed the Metro-Goldwyn-[Mayer] picture as one of the best examples of all-round production value to have ever come out of Hollywood. The unanimous [opin]ion was that "The Women" is exciting, [forc]ing, deftly constructed comedy, with [a cast] of 135 feminine players giving it one [of] the most novel exploitation approaches in [years].

MANCHESTER FAVOURS CO-OPERATION

Police Help Welcomed : Advocate of Militant Policy Rebuffed

CONDITIONS imposed by the Chief Constable of Manchester to secure public safety in war time conditions gave rise to considerable discussion at the quarterly meeting of the Manchester Branch of the C.E.A., held at the Crosvenor Hotel, Manchester, on Friday last. Arthur Peel presided.

One exhibitor made a remarkably outspoken attack on the powers that were being exercised by the police.

His views, however, were not those of the branch, which considers that the police have a most difficult task to perform and that public interest is best served by co-operation between exhibitors and the police.

Introducing a discussion on difficulties now being generally experienced by exhibitors, J. J. McCracken made particular reference to film rentals, emphasising the expensiveness of the 40-50 per cent. picture in relation to the small takings of theatres, owing to the black-out.

H. Newbould thought economic difficulties would be eased very substantially if theatres were allowed to remain open until 10.30 p.m. He hoped delegates to General Council would consider the question of taking up this point with the Home Office.

W. E. Holland was of opinion that first houses commenced too early for people who had to travel some distance. A later finish would enable a later start to be made.

"Slaves to Their Own Servants"

E. Cheshire introduced piquancy to the discussion. He complained of the tyrannical powers exercised by the chief constables and added exhibitors "were being driven like slaves by their own servants." A more militant attitude on the part of the kinema Trade was called for.

In some places exhibitors were not allowed to have queues outside their theatres. There ought to be a commonsense understanding of the needs of the public and of exhibitors.

Several members dissociated themselves with this attack. When one circuit representative expressed the hope that Mr. Cheshire's views would not be reported as representing the views of the Manchester branch, Mr. Cheshire retorted: "But I hope they will go forward as an expression of my own opinions."

Big Responsibility for One Man

W. E. Holland asserted Mr. Cheshire's opinion was not representative. More could be done in the general interests of exhibitors by working in co-operation with the chief constables in the various districts than by standing aside.

Chief constables had a colossal responsibility, and much as exhibitors disliked restrictions and interference with their business, they tried to see their point of view and to make things as easy as possible all round. A solution of present difficulties would be for the Home Office to issue a new set of working rules and thus take the responsibility from one man's shoulders.

T. S. Dawson pointed out that 10 p.m. closing was a Home Office Order. His own experience was that the police had been "most decent" and most considerate in carrying out an extremely difficult job. They listened patiently to everything exhibitors had had to say; there had been no friction whatever.

Problem of Queues

Concerning queues, it was contended by some exhibitors that the mere fact of them being orderly was surely in the public interest. It was better to have queues than people in an unorganised mass.

E. Cheshire added that the practice of forming queues was long established and it was a good practice. "All we ask," he said, "is to be left alone."

If exhibitors would voice their criticisms with vehemence they would make some impression on the authorities. Loud laughter greeted Mr. Cheshire's confession: "Magistrates walk out of my club when I am there."

W. H. Ellwood mentioned that in his own town exhibitors had a local association, but an annoying experience was the difficulty of arriving at unanimous decisions. Thus they were "whacked from the start." In Stockport one of the largest circuits are outside the association.

L. Lewis (A.B.C.) called attention to the number of local associations. That was the tenth meeting he had attended that week. Although he would back them up, there was no obligation on them to be members when they were already in the C.E.A.

Uniformity Wanted

Referring to the advocacy of one set of conditions to govern all kinemas, H. Woolf pointed out some theatres were in vulnerable situations and others were not. It might be hard on some exhibitors if they were all subject to uniform conditions.

If the authorities had a bad attack of ... and the rules that might be drafted for central London halls were applied all round, considerable hardship might ensue. He thought it better that some discretionary powers should be left to the local authorities. No resolution was moved.

Cheap Matinee Troubles

Attention was called to the recommendation of the General Council and of the Manchester branch executive that cheap matinée prices should be discontinued and that full evening prices should be charged at all performances.

W. L. Johnson: How many have and how many have not altered their prices as recommended by the C.E.A.? It is still a free country, but we need a dictator, specially in the C.E.A.

The Chairman, declaring that he would not put that question to the meeting, humorously warned Mr. Johnson that if he did not sit down the meeting would soon have a dictator. He would conduct the meeting in his own way, but he would not ask who had, and who had not, altered their prices.

Information was furnished to the meeting of several areas where exhibitors had come into line on matinée prices.

E. Cheshire quoted a letter outlining the attitude of the directors of his theatre with reference to matinée prices. Although they considered prices should not be put up until the cost of living and wages increased, they fell into line with the general request, only to find that certain opposition halls did not keep to the arrangement. They did not intend to repeat that unpleasant experience. Present matinée prices would not be altered until such alteration was justified.

Should be Settled Locally

The Chairman made it clear that a general branch meeting could not go into all the details of the happenings in the numerous towns in the Manchester branch area. The circumstances to which Mr. Cheshire alluded were a matter for the Manchester and Salford Exhibitors' Committee.

R. G. Emery reported that at a meeting of Manchester and Salford exhibitors held a few days ago, it was unanimously decided to fall into line from Monday, October 23. Evening prices would be charged throughout the day. An exception was that now advised in the letter which had been read by Mr. Cheshire.

The Chairman: This is developing into a local quarrel. You must settle this in your own house.

Members Should Have Been Consulted

H. Woolf asked why the matter of matinée prices was dealt with by the C.E.A. with such indecent haste, two days after the war started. This was something which might have split the Association from top to bottom.

J. Brierley said he understood a meeting of Oldham exhibitors was to be held the following week to consider the situation. He agreed it would have been better for the members to have been consulted about matinée prices before the general recommendation was made.

No Profiteering

T. S. Dawson pointed out that those who framed and distributed the recommendation did so in the general interests of exhibitors at a time of great stress and difficulty. He appealed to members not to be too adversely impressed by a letter which was sent out at a period when the C.E.A. staff was working at extraordinary pressure.

W. E. Holland contended no one was justified in saying exhibitors had taken advantage of the war to adjust matinée prices. Revenue from evening performances had dropped owing to the restriction of hours and the black-out. Costs had increased and might go still higher, whereas takings had gone down, and might drop still lower.

E. Cheshire made a plea for the consideration of price in relation to entertainment value. If some theatres gave a half a crown's worth of entertainment, with organ and band, for 6d., how could the exhibitor who provided only a pictorial show compete at the same price?

The Chairman: There is no intention of tying anyone down to set prices. All that we recommend is that you keep to the same scale of prices throughout the day. We do not want to see a price-cutting ramp.

Looking Ahead—Elections as Usual

Arrangements were next discussed for the election of officers and committee at the annual meeting which will be held in January next. The question at issue was whether the rule authorising nominations to be invited and the list to be distributed by post should be implemented.

One member had suggested to the Executive Committee that as Parliamentary and municipal elections were not being held the same principle should be recognised in the association, leaving the present officers and committee to carry on the business.

ARTHUR PEEL, Manchester's Chairman

E. Cheshire asked why follow the bad example of the House of Commons and the local councils. If there were any madcap rulings some exhibitors might be ruined. It would be better for the health of the organisation if the elections were to take place as usual.

J. J. McCracken moved, and E. Cheshire seconded, a resolution for the postal nomination of members for the officers and committee. This, stated Mr. Cheshire, would give every member the opportunity of considering in silent contemplation the merits or demerits of the members of the board.

W. L. Johnson moved an amendment that a recommendation go forward for the retiring officers and committee be re-elected *en bloc*. This was not seconded.

Another amendment, proposed by Mr. Brierley, that the officers and committee be nominated and elected at the annual meeting, was defeated. Mr. McCracken's motion providing for postal nominations was thereupon adopted.

Film Rentals

Secretary C. Littler called attention to the communication from headquarters on the effect of high film rentals on the position of theatres which had been adversely affected through changes brought about since the outbreak of war. Information was wanted of cases of hardship, or feared hardship, in respect of films which had been booked but not shown. Any cases reported by members would be treated by the branch secretary and by headquarters in confidence.

J. J. McCracken contended that 40 per cent. and 50 per cent. films booked prior to the outbreak of war could not be shown in present circumstances to yield a profit for the exhibitor. Rentals should be reduced all round.

Mr. Lloyd thought the solution would be to get back to flat rates, leaving it to exhibitors to pay the price they could afford, based, of course, on what they thought the film would draw.

Unfair Bars

A plea for the abolition of 14 days' bars was made by Mr. Lloyd. Films shown in the central areas of Manchester were barred for 14 days. When they went to Oldham, the first-run house imposed another 14 days' bar. These delays were quite unwarrantable in view of the shortage of product. Seven days' bars should be sufficient. Many of these bars were introduced only as a matter of prestige.

He proposed the branch should pass a resolution recommending the withdrawal of 14 days' bars. This was being asked for by some of the first-run houses in Oldham.

Mr. Brown seconded. The resolution was carried.

C.T.B.F. Needs Cash

The Chairman made a brief statement about the C.T.B.F. which, he said, was urgently in need of extra income as it was receiving more calls for assistance than ever. One proposal was that there should be a contribution on the basis of one penny per seat in kinemas.

B.O.T. Licences

Many members had not yet made payment of the 30s. for the Board of Trade licence. Failure to take out this licence might result in an exhibitor being called upon to pay a penalty of £25 or £50 a day.

Incidentally, there were still some exhibitors who were not members of the association. The C.E.A. was doing a lot of work for them without receiving contributions in any way from them. He hoped it would not be long before the organisation was 100 per cent. strong.

Continued in next column

Charles Boyer and Irene Dunne the stars of WHEN TOMORROW COMES (G.F.D.), reviewed in this issue

LIVERPOOL'S S.O. CONDITIONS

NO RELAXATION OF RESTRICTIONS YET

PERMISSION was granted at the annual licensing session at Liverpool on Friday, October 20, for certain kinemas to open on Sunday, January 28, and Sunday October, 20, 1940, on the same conditions as last year, one of them being that ten per cent. of the gross takings, less entertainments tax, should go to the Merseyside Hospital's Council (Inc.) less the amount payable to the Cinematograph Fund.

R. K. Milne, who made the application on behalf of the licensees, under the Sunday Entertainments Act, 1932, said opening on the two Sundays last year was granted from 8 p.m. to 10.30 p.m. He appreciated that at the moment there was the difficulty that kinemas were not allowed to open after 10 p.m., but by January those conditions might be altered. The Home Secretary had received a deputation from the C.E.A. to discuss the emergency restrictions.

Mr. Milne intimated he was quite content to accept the opening hours of 7.30 p.m. to 10 p.m.; in that case application might be made at a later date for an alteration in the hours of opening if there was a relaxation of the restrictions.

The application was granted for the two Sundays for 8 p.m. to 10.30 p.m. or 7.30 p.m. to 10 p.m., the choice of times being dependent on any relaxation of war-time conditions.

Mr. Milne also made application for kinemas in the city to open on Christmas Day and Good Friday on the same terms and conditions as last year, the hours of opening being 2 p.m. to 10 p.m.

This was granted.

All kinematograph, theatre and music hall licences were renewed.

Permission was granted to the licensee of the David Lewis Club to open the premises on certain days at 9.45 a.m. for the purpose of exhibiting educational films to school children.

War Time Restrictions

J. Mather, delegate to the General Council, gave a brief report of the last meeting of the executive. He had been, he said, on a deputation to the Home Office to try to get back to the *status quo* in the matter of opening hours. One section of the deputation represented the central London proprietors and the other the provincial theatres. He had great hopes that before long exhibitors would be relieved of the present onerous conditions. The result should be known in the course of a few days.

Remission of Rates

Questions were asked whether there would be any remission of rates for the time the theatres were closed.

J. Mather replied that the General Secretary had written to the Ministry of Health on the subject but a definite reply had not yet been obtained.

Another matter which had been engaging attention was Western Electric service charges. No concessions would be made by the company at present.

Thanks to H.O.

On the proposition of L. Lewis, seconded by J. J. McCracken, it was unanimously decided to send a letter of thanks and appreciation to the general secretary and to the officers of the association for the splendid work they had done since the beginning of the war.

Electricity Prices

Mr. Lloyd asked whether there was likelihood of getting any concession in electricity accounts, when there was a maximum demand charge, in consequence of the reduced consumption of electricity. In Oldham the electrical engineer had promised to have the meters reread. There was no abnormal demand. He understood the meters would be reset at the end of October.

The Chairman said no one had yet any experience of allowances having been made. The matter was being taken up by the association.

Helpful Local Press

W. A. Hockman reported that arising from a recent meeting of Manchester exhibitors he was deputed to contact with the local Press to see whether they would assist exhibitors, by publicity, in the difficult period through which they were passing.

As was well known, the police would make observation the following day of conditions at kinemas, particularly in reference to queues. Five shillings was collected from each exhibitor and that money had been spent in small two-line teaser advertisements in the evening paper.

Both newspapers had altered the heading to kinema advertisements and advised the public to spread their visits to the theatres over the earlier part of the week when there was greater comfort and more room.

From the editor of the *Manchester Evening News* he had received a letter (which he read to the meeting) stating it was undoubtedly in the national interest that people should go to entertainments. The newspapers had given exhibitors every co-operation.

It was decided, on the motion of W. A. Hockman, seconded by H. Newbould, to send a message of thanks to the Manchester Press.

SUSSEX C.E.A. TO DEMAND RATES REBATE

Electricity Concessions Wanted for Closure Period

PROBLEMS of the black-out and other war time conditions were discussed at the monthly meeting of the Sussex Branch of the C.E.A. at Brighton, when, among other matters, it was decided to recommend all exhibitors in the area to apply to their respective local authorities for a rebate on rates paid during the week they were compulsorily closed. Dan Benjamin presided over a large gathering.

The CHAIRMAN said that the branch had been awaiting a lead nationally on this question of rates rebate, and that was why no definite action had so far been taken.

Discussion arose as to whether it would be better to make application to the local authorities concerned directly through the branch, or for the members to apply individually. Support for the former line of action came among others from HARRY JACOBS, who said that all exhibitors were in the same boat, and therefore he thought the branch should act for them.

RANDOLPH E. RICHARDS and P. G. LUNDY favoured members being recommended to apply individually, and on their proposition this line of action was adopted.

Current Charges

Difficulties in which exhibitors find themselves over their contracts with local authorities for the supply of electrical current were also discussed, and DAN BENJAMIN thought that the electricity tariff charge in regard to the particular week in which they had to remain closed ought to be amended. It had been suggested that the electricity undertakings should revert to the basic charge only for that particular week, but no definite concession had so far been obtained.

Action taken by two Brighton exhibitors was reported, and in each case a reply had been received from the local electricity engineer (W. N. C. Clinch).

R. H. AINSWORTH stated that he had made application that the maximum demand charge in respect of his hall should be reduced in view of the fact that he was not now allowed to use much light.

The matter had been considered by the engineer, and Mr. Clinch had written stating that this matter was likely to be dealt with nationally and that, as soon as any decision was arrived at, he would communicate again with the exhibitors concerned.

Portsmouth's Example

S. H. PARSONS mentioned that at Portsmouth a concession had already been obtained, the authorities agreeing to make no charge at the fixed rate for the period when the kinemas were closed, but to charge at the unit rate for consumption. Mr. Parsons said that this seemed a very fair arrangement, and ought to apply in other areas as well.

The Official Reply

A rebate on the fixed electricity charge during the time his hall was closed had been asked by S. H. RUTHERFORD, who read a reply that he had received only that morning from Mr. Clinch. This was as follows:—

I am unable to allow a rebate in respect of the fixed charge paid under the kinema tariff for the period during which your theatre was closed, as it will be appreciated that the Undertaking, which obtains its supply of electricity from the Central Electricity Board, will be required to pay the full annual maximum demand charge.

On the suggestion of RANDOLPH E. RICHARDS it was unanimously agreed, in view of the many important considerations involved, to refer the matter to the legal department of the C.E.A.

Thanks

Cordial appreciation of the action of the C.E.A. officials in bringing out so promptly the reopening of the kinemas was expressed in a special resolution moved by DAN BENJAMIN, seconded by P. G. LUNDY, and unanimously carried.

Morning Opening

The present opening hours agreed at Brighton are from 1 p.m. till 10 p.m., and it was reported that application was to go forward from the Brighton and Hove Entertainments Association for the hours to be altered to 10 a.m. till 10 p.m.

S. H. PARSONS proposed and HARRY JACOBS seconded a resolution associating the Sussex branch of the C.E.A. with this request, and this was agreed.

Procedure—In Case

REGINALD BRIGGS asked what was the exhibitor's position if an air raid warning were given a little before 10 o'clock by which time he would normally be expected to have concluded his performance and cleared his hall.

The manager would have to go on to the stage and invite those patrons who wished to do so to leave, and after about five minutes the show would normally be able to proceed.

In such a case was the exhibitor to continue the performance after 10 o'clock or close down and expect his patrons to go outside into a possible air raid?

HERBERT SHANLY thought the "poser" was a good one, for it was just possible that if an exhibitor continued his show he might be held to have jeopardised his licence. In any event the contingency ought to be faced now and an effective ruling obtained from the C.E.A.'s legal advisers.

The majority of the members felt that in such circumstances there was little or no likelihood of a manager or proprietor being penalised for using his discretion, but at the same time it was suggested that the delegates to General Council might raise the question at an opportune time.

The Price of S.O.

Having reported a highly satisfactory financial position of the branch, the secretary (A. DANIELS) mentioned that he had been in correspondence with the Borough Treasurer of Brighton regarding individual amounts to be paid by exhibitors to make up the 1,000 guineas demanded of them as charity payment in respect of Sunday opening for one year.

HARRY JACOBS urged that the Brighton exhibitors should apply for a rebate in respect of these charity payments for the Sunday after the declaration of war on which they were not allowed to open. He emphasised that he put forward this suggestion as a matter of principle.

S. H. RUTHERFORD and HERBERT SHANLY thought that no useful purpose would be served by persisting in this request, but an amendment that no action be taken was defeated.

"NURSE EDITH CAVELL"

Big Provincial Acclaim

Following a great London success, "Nurse Edith Cavell," the Anna Neagle stellar production, and "In Name Only," in which Carole Lombard, Cary Grant and Kay Francis enact the co-starring rôles, have been enthusiastically acclaimed on each of their provincial Trade presentations.

Attracting large *bona fide* audiences, both films have been greeted as certain box-office winners. In the case of "Nurse Edith Cavell" many exhibitors expressed the opinion that the Herbert Wilcox production, coming at such a time, is sure of breaking records in many parts of the country.

Both "Nurse Edith Cavell" and "In Name Only," together with "Bachelor Mother," "Gunga Din" and "Love Affair," are the powerful forerunner of the great line-up of super productions arranged for presentation by RKO-Radio in the near future.

Scene from MRS. PYM OF SCOTLAND YARD, starring Mary Clare, which Grand National is Trade showing at the G.B. Private Theatre on Tuesday morning

James Stewart and Jean Arthur as they appear in Columbia's MR. SMITH GOES TO WASHINGTON, shortly to be Trade shown

Economic Problems Faced by "Fifty Per-centers"

SCOTS CONSIDER PROBLEM OF ONEROUS FILM RENTALS

THE disastrous economic results of diminished kinema audiences, where high percentage rentals prevailed, were discussed at length at the monthly meeting of the Scottish Branch C.E.A. at Green's Playhouse on Wednesday of last week.

Rating problems arising from the compulsory closing of kinemas were also before the meetng.

The question of rentals was raised by a circular from headquarters which led to various opinions about its meaning. Some members contended that it raised the general question of film rentals, but GEORGE SINGLETON said that it only affected those who had entered into contracts at 40 per cent. or 50 per cent. before the war and who were now in a difficult position.

JAMES WELSH said that it seemed to him to affect individual members who were now very badly struck by the circumstances, and they should use this machinery to get redress. He fancied all the same that the question did not affect their own area so much as areas where exhibitors had taken their premises on a very high rental, such as down in London and district.

Mr. GILCHRIST (Glasgow): Is it not the case that this branch has passed resolution after resolution about paying 50 per cent.? We should let these people alone now to work out their own salvation.

A member: Yes, stew in their own juice.

Rental Revision Needed

H. J. GREEN said it was not a matter of helping any individual hall, but a general question of helping in the revision of film rentals. Mr. Green went on to quote figures showing the effect of the war on kinemas making as low as £40 a week and contended that with the black-out and restrictions the margin between profit and loss disappeared.

A. E. PICKARD asked about the producer. If his picture cost £100,000, what was he going to do if they reduced rentals now?

Sympathy for Renters

GEORGE SINGLETON said that in England particularly there were some cases which were reasonable for a committee to place before the renters and ask for help. But in cases where exhibitors were affected just a little bit he did not think there was any real justification to go any further. The renters were affected also, and the exhibitors must be reasonable and understand that they have commitments, too.

W. H. MORTON, the chairman, said that when he first read the circular he felt rather like Mr. Gilchrist. But if there were any general amelioration of rentals he thought the branch should go into it wholeheartedly.

RITSON BENNELL said he did not think they could expect the renters to agree to the general question that rentals were too high.

GEORGE SINGLETON thought that, if members were seriously affected and felt that film contracts now were unduly onerous they should send all the data to Mr. Fuller. This was agreed to by the meeting, Mr. WELSH adding that they should recommend to exhibitors that in view of the circumstances they should consider very carefully the terms by which they were booking films just now.

Closed Kinemas and Rates

The SECRETARY raised the question of rating, pointing out that some of the kinemas had been shut for a week and some for a fortnight. For this period they had no return, and the question had been asked whether action should be taken by the branch or individuals with regard to relief. His own personal view was that anything which the rating committee would be inclined to grant would be an *ex gratia* payment.

A member stated that in Glasgow the occupied subjects were rated at £86,000. The rates were 14/4.7, which worked out at £1.204 a week or £200 a day. With the closing of the kinemas for a fortnight, this meant that £2,200, belonging to the Trade, was going into the municipal coffers.

Mr. PICKARD said that if the kinema Trade was successful in reclaiming this money, then every shopkeeper who had to close earlier and every householder who was not getting the full use of his house could claim. If they were all successful, then something would have to be done to meet the reduction—and the rates would go up—" and where were you?" (Hear, hear.)

Mr. MUIR, of Lesmahagow, said that every one was making sacrifices to-day. The kinema Trade ought to make its sacrifice. He moved that the matter be dropped, and on a vote this was agreed to.

A Vote of Condolence

Giving his report on matters dealt with by the Executive, Mr. TURNER said that they had sent a letter of condolence to Patrick Jeffrey, of Aberdeen, on the death of his father, J. A. Jeffrey, who had been secretary of the Aberdeen section.

The Sunday Opening Situation

The question of Sunday opening had been remitted to the Executive in May, but it was postponed for various meetings owing to the present emergency. At the last meeting it was referred to the Glasgow Committee. Their finding was that the position should remain as it was at present and the matter was left to the individual exhibitor to please himself.

Later in the meeting Mr. PICKARD made several remarks about Sunday opening, alleging that a kinema in Glasgow had opened every Sunday in the last three weeks. He wanted to know how much were the hire of the hall, the cost of rental of the films, and various expenditures.

Neon Maintenance

Various members gave particulars about the hire and maintenance of neon signs since the outbreak of war. The honorary solicitor, Mr. Salmon, was asked to find out the legal position of Scotland compared with that of England regarding neon contracts.

GEORGE URIE SCOTT said that the question was how did the companies define what was maintenance and what was rental?

M. of I. Matters

It was reported that there had been a meeting of the film Industry and the Press with the Ministry of Information in Edinburgh. It was agreed that the Executive should get in touch with A. B. King, the Film Officer in Scotland, to get further and more definite information. Mr. Turner said he had sought information that morning from Mr. King, but learned that he was ill in bed.

It was agreed by the branch that in any new regulations for kinemas, Scotland should be considered separately from England.

Travellers' Petrol

Mr. TURNER said he had met Mr. Poser, of the K.R.S., who asked him to draw the attention of the meeting to the position of film travellers and their difficulties with the lack of petrol and journeying in the black-out. He asked for the consideration of the members towards the travellers to see them as early as possible in the day so that they could return before the black-out.

Mr. WELSH: I suppose there is nothing that can be done to compel travellers to call on us? (Laughter.)

Mr. PICKARD suggested they ought to have a real live kinema club in the centre of the city where film travellers and exhibitors could meet. That would save petrol.

Single-feature Programmes

Towards the conclusion of the meeting, Mr. PICKARD made reference to the shortened programmes, saying that they revert to one feature and one feature would pay them far better. He had carried out that policy for the last ten years. He had never shown a double-feature programme. It might not pay some of them first, "but you have educated the people to the present moment to expect two films. Have you ever heard of a man reading two books at once?"——

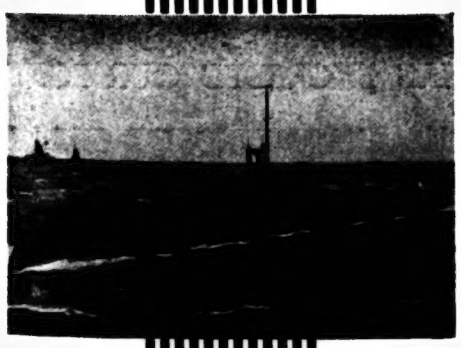
Mr. Pickard's subsequent remarks were drowned in loud laughter.

The next meeting will be held in November 15.

Butcher's Film Service Ltd.

presents

"Our Fighting Navy"



FOR IMMEDIATE RELEASE

TWO REELS OF DRAMATIC ACTION!

*. . . . . and now the reality of war is upon us. The British Navy is patrolling the High Seas; convoying our food-ships, guarding the passage of our troops, and successfully attacking the enemy's nefarious U-boat campaign of "sink at sight."

Day and night the Royal Navy performs its traditional task of guarding our shores, and should the enemy's High-Sea Fleet dare offer fight it too will be met with the invincible spirit that has ever upheld our historic supremacy of the seas.

TRADE SHOW:—

FRIDAY, OCTOBER 27th.

at 12.15 P.M.

GAUMONT THEATRE, WARDOUR ST., W.1.

BUTCHER'S FILM SERVICE LTD.

175, Wardour Street, London, W.1.

WAR COMMUNIQUÉ N

MARKED ACTIVITY ON THE TWENTIE
CENTURY-FOX FRONT. REINFORCEMENTS
HEAVY BATTERIES NOW ON THE SP
ALL TROOPS IN GRAND FETTLE AND HI
SPIRITS. NO BLACKOUTITIS.

HOT DESPATCHES ON NATIONAL REL

JESSE JAMES

starring

TYRONE POWER • HENRY FONDA • NANCY KELLY

CONTINUES TO DO EXCEPTIONALLY FINE BUSINESS. OUTSTANDING FIGURES REPORTED FROM LANCASTER AND BLACKPOOL.—LIVERPOOL. OUTSTANDING ARE THE RETURNS FROM HULL. ANTICIPATE THE RESULT WILL EXCEED ANYTHING WE HAVE RECENTLY HAD FROM THIS SITUATION.—LEEDS.

SHIPYARD SALLY

starring

GRACIE FIELDS • SYDNEY HOWARD

PHENOMENAL SUCCESS. SMASHING ALL RECORDS.—MANCHESTER. DOING EXCEPTIONALLY GOOD BUSINESS. AUDIENCES ARE OF THE OPINION THAT THIS IS THE BEST GRACIE FIELDS PICTURE THEY HAVE YET SEEN. DID ENORMOUS BUSINESS IN ABERDEEN.—GLASGOW.

THE LITTLE PRINCESS

starring

SHIRLEY TEMPLE

HAS DONE EXCEPTIONALLY GOOD BUSINESS IN GLASGOW. ACHIEVED OUTSTANDING RESULTS IN SEVERAL PLACES.—MANCHESTER.

EVERYWHERE ACCLAIMED AS SHIRLEY'S GREATEST ACHIEVEMENT.—NEWCASTLE.

A GIRL MUST LIVE

with

MARGARET LOCKWOOD • RENEE HOUSTON • LILI PALMER

HAS BEEN A GREAT SUCCESS AND EVERYONE THOROUGHLY ENJOYED IT.—BIRMINGHAM.

HAS EXCEEDED OUR FONDEST EXPECTATION.—LEEDS.

JUST THE KIND OF [illegible] TO CHASE AWAY THE BLACK-OUT BLUES.—LONDON.

R COMMUNIQUÉ No. 4

ARKED ACTIVITY ON THE TWENTIETH NTURY-FOX FRONT. REINFORCEMENTS OF EAVY BATTERIES NOW ON THE SPOT. L TROOPS IN GRAND FETTLE AND HIGH IRITS. NO BLACKOUTITIS.

ESPATCHES ON NATIONAL RELEASES

SHIPYARD SALLY

starring

GRACIE FIELDS • SYDNEY HOWARD

PHENOMENAL SUCCESS. SMASHING ALL RECORDS.—MANCHESTER. DOING EXCEPTIONALLY GOOD BUSINESS. AUDIENCES ARE OF THE OPINION THAT THIS IS THE BEST GRACIE FIELDS PICTURE THEY HAVE YET SEEN. DID ENORMOUS BUSINESS IN ABERDEEN.—GLASGOW.

THE MODERN MIRACLE

starring

DON AMECHE • LORETTA YOUNG • HENRY FONDA

A FILM THAT WILL RING THE BELL AT THE BOX-OFFICE. CAN BE ADDED TO THE LIST OF SMASH HITS. IS BEING SHOWN TO THE TUNE OF UNANIMOUS APPLAUSE.—LONDON.

A GIRL MUST LIVE

with

MARGARET LOCKWOOD • RENEE HOUSTON • LILI PALMER

HAS BEEN A GREAT SUCCESS AND EVERYONE THOROUGHLY ENJOYED IT.—BIRMINGHAM.

HAS EXCEEDED OUR FONDEST EXPECTATION.—LEEDS.

JUST THE KIND OF ...M TO CHASE AWAY THE BLACK-OUT BLUES.—LONDON.

THE HOUND OF THE BASKERVILLES

with

BASIL RATHBONE • NIGEL BRUCE

THE MANAGER OF GAUMONT PALACE REPORTS THAT EVERYONE IS SAYING HOW MUCH THEY HAVE ENJOYED THIS SPLENDID FILM.—BIRMINGHAM. MANAGER GAUMONT MIDDLESBROUGH HAD TO ADDRESS THE QUEUES AND TELL THEM THERE WAS NO POSSIBLE CHANCE OF GETTING IN.—NEWCASTLE.

A TRULY REMARKABLE PICTURE, MIRRORING IN THE SEA A GREAT TALE OF HEROISM IN FACE OF ALMOST CERTAIN DEATH.

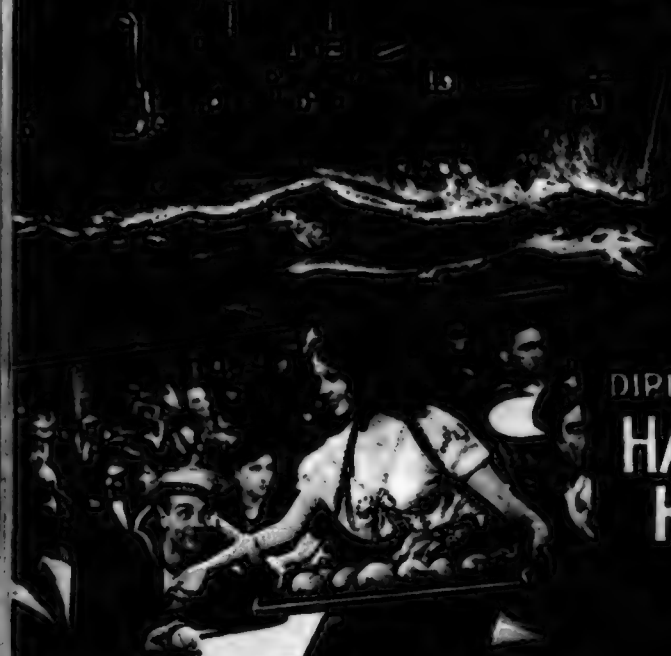
Officers of three navies, allied by friendship estranged by national prejudice, gamble their lives against orders, to cheat a death cloud on the seas.

HELL'S CARGO

BY LEO JOANNON

with

PENELOPE DUDLEY WARD



DIRECTED BY
HAROLD HUTH

ASSOCIATED BRITISH PICTURE CORP. LTD.

FILM HOUSE WARDOUR STREET

Rex Harrison, star of TEN DAYS IN PARIS, recently Trade shown by Columbia

First Film Show for B.E.F.

LATEST FILMS FOR SOLDIER FANS

THE great efforts being put forward by the Navy, Army and Air Force Institutes to provide entertainment for the troops at home and abroad were explained on Monday by Basil Dean, Director of Entertainment. Mr. Dean has just returned from France, where he had discussed arrangements for the kinema and stage shows for the B.E.F.

Already in Great Britain thirteen mobile film units were touring the country showing six days a week. They had already visited 78 different camps and had given over a hundred performances to audiences averaging 500 men. Last week over 50,000 troops had seen the N.A.A.F.I. film shows.

As regards the B.E.F., one film unit was already ready to function and two others were also in France. These were the forerunners, Mr. Dean stated, of a series of units which eventually would cover both forward and rear areas. The equipment will allow of daylight performances if required.

The first film show in France under these plans took place on Tuesday in the forward area where the N.A.A.F.I. have taken over a first-class kinema in a town behind the line.

Questioned on the type of programme to be shown Mr. Dean admitted that it may be an old film, but this, he said, is unavoidable, as it would be selected from an emergency supply which had been sent over so that the troops would not be without pictures.

Meanwhile, a committee was being formed upon which renters and exhibitors would be represented, and it was hoped that all the latest films would be available. It would then be possible for the original programmes to form the nucleus of a reserve stock to be used if communications were interrupted. The idea that we were going to provide the troops with out-of-date films was, therefore, somewhat premature.

Films of a light nature—not necessarily wholly comedy—were demanded by the troops, and specific requests had been made for news reels and coloured cartoons.

PRODUCTION IN INDIA

STUDIO COMPANY PROMOTED

With the aim of establishing large-scale production of Indian films, a new company has been formed in India under the title of National Studios, Ltd.

The company has an issued capital of 10 lakhs of rupees (or roughly £70,000) and an authorised capital of 25 lakhs.

An option on a 12-acre site at Mouje Pahadi (Goregaan) has been secured as a studio, and an agreement has been signed to purchase equipment and machinery from Sound Studios, Ltd., and Sagar Movietone Studios in order to give opportunities for early picture making.

Managing directors are Chimanlal B. Desai and Y. A. Fazalbhoy, both well known in the Indian film Industry.

The company will undertake production and distribution of product.

It is planned to make eight pictures a year, and the company's prospectus states that it is expected to make a profit of 25,000 rupees per picture.

STAGGERED HOURS IN MIDDLESBRO'

Middlesbrough kinemas this week have adopted staggering closing hours between 9.30 p.m. and 10 p.m. The kinemas have been grouped for this purpose by Chief Constable A. E. Edwards, but will make their own arrangements within each group.

The aim is to prevent a great number of people being on the streets at the same time, and particularly to solve local bus difficulties by mitigating the "after 10" rush for vehicles.

Managers of kinemas and other places of entertainment in Hastings have been instructed that they must refuse admission to people without gas masks.

Trade Finance

A.B.P.C. GROUP RECOVERY

OTHER SHARES EASIER

THE feature of the kinema share market during the past week has been a further recovery in the shares of the Associated British Picture Corporation group. The 5s. ordinary shares advanced 1s. to 9s., the 6 per cent. preference 1s. to 14s., and the 5 per cent. debentures £1 to £82. African Theatres ordinary were also slightly better at 31s. 3d., compared with 31s.

Otherwise there was not a great deal of business and some prices fell away.

General Theatre preferred dropped 2s. 3d. to 4s. 6d.; Gaumont-British ordinary, 4d. to 2s. 4½d.; Moss Empires preference, 6d. to 13s. 6d.; P.C.T. 7½ per cent. preferred, 6d. to 13s.; and Union Cinema Subsidiary Properties 6 per cent. preference, 2s. to 8s.

SHARE MOVEMENTS

	Last Week.	This Week.	Movement.
African Theatres Ord.	31/-	31/3	+ -/3
Assoc. Brit. Pic. Corp. 5/- ord.	8/-	9/-	+ 1/-
,, 6% Pref.	13/-	14/-	+ 1/-
,, 5% Debs.	£81	£82	+ £1
A.P.P.H. Ord.	10/-	10/-	—
Assoc. Talk. Pic. Ord. 5s.	-/2½	-/2½	—
Baird Tele. 20% Pref. Ord. 2/6	-/9	-/9	—
,, Defd. Ord. 2/6	-/9	-/9	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. 10/-	1/-	1/-	—
Capital & Prov. News 5/-	2/9	2/9	—
Gains. Pic. Ord. 10/-	2/-	2/-	—
Gaumont British Ord. 10/-	2/8½	2/4½	— -/4
,, "A" Ord.	1/3	1/1½	— -/1½
,, 5½% 1st Pref.	7/6	7/6	—
,, 4½% New Debs.	£59	£60	+ £1
*General The. Prefd.	6/9	4/6	— 2/3
,, 6½% 1st Mort. Deb.	£70	£70	—
Kinemas Ord.	5/-	5/-	—
,, Debs.	£73	£73	—
London Pavilion £1 Ord.	9/-	9/-	—
,, 6% £1 Pref.	17/6	17/6	—
Ldn. and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	1/2	1/2	—
,, £1 Prefd. Ord.	9/-	9/-	—
Moss Empires £1 Ord.	17/6	17/6	—
,, £1 Cum. Pref.	14/-	13/6	— -/6
Odeon 5/- Ord.	3/9	3/9	—
,, 6% Cum. Pref.	11/3	11/3	—
,, 5% Debs.	£70	£55	—
P.C.T. Ord. 10/-	21/6	21/6	—
,, 7½% Ptg. Pf. Ord.	13/6	13/-	— -/6
,, Cum. "A" Pref. £1	20/-	20/-	—
,, Cum. "B" Pref. £1	16/-	16/-XD	—
,, Const. 7% Pref.	18/1½	18/1½	—
Scophony 5/- Ord.	2/10½	2/10½	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
,, 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/6	1/6	—
Twentieth Cent. 5/- Ord.	-/3	-/3	—
,, 6% Pref.	-/7½	-/7½	—
Union Cinemas Ord.	2/7½	2/7½	—
,, 1st Pref.	-/10½	-/9	— -/1½
,, 2nd Pref.	10/-	8/-	— 2/-
Union Cine. Sub. Props. 6% Pf.	3/9	3/9	—
,, 4/- Ord.			

£1 shares unless otherwise stated. * Nominal.

NEW COMPANY

J. Temple Tulley, Ltd.—Registered October 20. Capital, £1,000 in £1 shares. Manufacturers of and dealers in photographic and kinematograph materials and equipment, etc. Secretary: E. H. Rowley.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Curzon Cinemas, Ltd., 46, Bedford Row, W.C.1.—Richard E. Yeabsley, of Finsbury Circus House, Blomfield Street, E.C., was appointed Receiver and Manager on October 12, 1939, under powers contained in instrument dated March 5, 1935, and supplemental trust deed dated May 11, 1939.

Imperator Film Productions, Ltd., Imperator Studios, Boreham Wood, Herts.—Sir Harold Moore, of 4, London Wall Avenue, E.C.2, was appointed Receiver on October 6, 1939, under powers contained in 6 per cent. First Debentures registered June 21, 1938.

Herbert Wilcox Productions, Ltd., 142, Wardour Street, W.1.—Sir Harold Moore, C.A., of 4, London Wall Avenue, E.C., was appointed Receiver on October 13, 1939, under powers contained in debenture dated May 29, 1937.

CHARLES B. B. CRISP

NAMES IN THE NEWS

A.B.C. Changes in Nottingham—Liverpool Manager for the R.A.F.—Respite for Birmingham Councillors —Deputy Mayor as Collector

The opening of an A.B.C.'s 2,000-seater, the Carlton, Nottingham, on October 16, has necessitated managerial changes. **H. Smith**, who has been at the Elite, Parliament Street, for the past three years, will take over the new venture, while **W. S. Logan** comes from the Regal, Wembley, to fill the vacancy at the Elite.

Mr. Smith has been in Nottingham entertainment for twenty-four years. Prior to his appointment at the Elite he was six years at the new Empress, and before that had served at the Mechanics for six years. He was four years manager of the now defunct Long Row Picture Theatre, and was assistant manager at the Theatre Royal for five years.

Mr. Logan has had thirty years' experience with stage and screen.

When the Islington Empire was converted by A.B.C. in 1930, Mr. Logan became the first manager, and has been in charge of houses at Lewisham, Poplar, and Ilford. He has also managed the Dominion, Harrow.

M.B.E. Exhibitor's New Rank

W. E. Humphreys, M.B.E., a well-known figure in the Merseyside kinema trade, has left Liverpool to take a commission in the Royal Air Force. For the last twelve months he has been manager of the Tarleton Billiard Hall, Liverpool, for J. H. Haigh.

He served in the last war, and in 1919 was awarded the M.B.E. for his rescue of a pilot from a burning aeroplane at the Manchester aerodrome.

J. Lea, who has been appointed assistant manager at the King's, Bristol, was formerly on the catering side of the A.B.C. company. For some time Mr. Lea was a member of the Bath Police Force.

A change in managership has just taken place at the Odeon Theatre, Perry Barr, Birmingham. Manager C. Ramscarr, who has joined the R.A.M.C., has been succeeded by **F. Law**, who comes to Birmingham after a period as relief manager in the North of England.

Fred V. Steele, who for a considerable period has been traveller for Kalee in the Lancashire territory, has been appointed to the position which was formerly filled by his father, Fred Steele, and in future will be responsible from headquarters in Leeds for the supervision of the Yorkshire and Lincolnshire territory. His successor in the Lancashire area is **Harold P. Chant**, who, up to recently, held a managerial position in the South of England.

Charles B. B. Crisp, who has been appointed manager of the Ritz Cinema, Barrow, formerly held similar positions at the Empire, Rotherham, and Savoy, Llandudno. Previously he was assistant manager at the Forum, Liverpool, and at the Blue Halls, Hammersmith.

Congratulations to **Mrs. D. M. Pyke**, of London, on the birth of a son. In business life Mrs. Pyke is Miss D. M. Vaughan, A.C.A., the secretary of the National News Theatres Association. She is the sister of Miss Olwen Vaughan, secretary of the British Film Institute.

Trade friends of **H. Morris**, director of the Beaufort and other Birmingham kinemas, will be glad to hear that he has recovered sufficiently from his recent operation while on holiday at St. Ives to return to Birmingham.

Three members of the Birmingham City Council associated with kinemas are affected by the legislation which will mean that no municipal elections will be held during the war. **Coun. W. T. Hodge**, one of the representatives for the Northfield Ward, and ex-chairman of the local C.E.A.; **Coun. T. B. Pritchett**, who acts as solicitor to the branch, and has been one of the representatives for King's Norton since 1924; and **W. G. Elcock**, director of Odeon Theatres, Ltd., a representative for Small Heath, were all due to seek re-election next month.

Coun. W. T. HODGE

H. J. Excell, manager of the Rialto, Southampton, for three years, has recently been transferred to the Regal, Southampton. Previous to this, he held a managerial position at the Court, Brighton, for four years. Educated at Brighton Secondary School, he entered the technical side of the business in 1922 and later toured Sussex with a mobile outfit. Afterwards, he returned to Brighton as general manager of the Court.

Coun. R. L. T. Saunders, deputy mayor of Folkestone, who will be remembered by those who attend the 1939 Conference, was a collector at the Astoria, Folkestone, when three appeals were made for funds for the British Red Cross and St. John Ambulance. A total of £20 2s. 11d. was collected.

Bertram B. Harrold, manager of the Regal, Bebington, was married to Miss Margaret Hetherington, who has acted as secretary to the general manager for S.M. Super Cinemas at Birkenhead, at Birkenhead Registry Office on Thursday last week.

Edward Farley, York's broadcasting organist, has left the Regal in Piccadilly, York, for the Rialto, York.

Eric Kaye, manager of the Regent, York, and son of Sir Newbald Kaye, was best man at the wedding of the Regent's box-office cashier, Miss Elsie Metcalfe, at St. Stephen's Church, Acomb, York. The lucky man was L. C. Oliver, of Middlesbrough.

H. T. Rudd, who will be remembered as the circuit supervisor for Hawtin Cinemas, Ltd., Staffs, for two years and was forced to resign on account of ill-health, has now fully recovered and seeks to return to business. His address is 5, Dudley Road, Bilston, Staffs. During his period of waiting he is doing National Service as an ambulance driver in Wolverhampton.

Vincent Colgan, assistant manager of the Dublin Metropole (Metropole and Allied Kinemas, Ltd.), has been appointed as assistant manager to the Queen's Theatre (popular Dublin kine.-variety house) in succession to P. Coonan, whose death took place some weeks ago.

EDINBORO' A.R.P. MUDDLE

J. R. Poole Hits Out

The failure of the authorities to give the Edinburgh public warning of the air raid on Monday of last week has been the subject of a bitter controversy.

Coun. J. R. Poole, of the Synod Hall and the Roxy, who is Chief Divisional Air Raid Warden for C Division, had an outspoken protest in the public Press on Friday morning.

"But for the grace of God," Councillor Poole wrote, "the Competent Authority would have been responsible for the loss of hundreds of lives." He further charges them with lack of imagination amounting to crass stupidity.

MANAGER FINED

Unscreened Kinema Lights

Harold Cookson, manager of the Plaza, Widnes, was fined £2 at Widnes Police Court last week for failing to screen and obscure lights at the theatre.

It was stated that three bright lights were shining at the front of the kinema and illuminated 10 square yards of the footpath. Defendant stated that the whole purpose was in the interests of public safety, as the light was under the canopy and could not be seen from the sky.

Southern Midlands Meeting

PRAISE FOR GENERAL AND BRANCH SECRETARIES

WARM approval of the work undertaken by the General Secretary and Executive Committee of the C.E.A. to secure early reopening of kinemas was voiced at the meeting of the Southern Midlands branch C.E.A. at its meeting on Thursday last.

The Chairman, Noel Ayres, presiding in the unavoidable absence of Theo H. Fligelstone, expressed the grateful thanks of all the members to the General Secretary and members of the Executive Committee for the enormous amount of work and the splendid success attained in the early reopening of kinemas throughout the country. It was an achievement, he said, of which the association could be justly proud.

He would also like to thank their own secretary (E. J. Carpenter) for his efficient work as Convener of No. 4 Region. He was in Cambridge on two occasions and saw something of the work that was done. During the first 14 days of war a 24-hour service was maintained in the No. 4 Region and the members appreciated his efforts.

The Treasurer (R. Chetham) stated that No. 4 Defence Region took in portions of other branches and the number of kinemas was greatly increased. Should, therefore, the convener's expenses be paid by the Southern Midlands branch, or should they be paid from the Political Fund by head office?

The secretary was instructed to write the General Secretary that this matter might be brought before the Legal and Finance Committee.

Bargain Price Matinées

Several members expressed pleasure at reduced price matinées being cancelled; it was gathered that 95 per cent. of members throughout the country were complying with this recommendation and it was hoped that all exhibitors would get together to make this 100 per cent.

R. Chetham gave the report of the General Council meetings.

The Secretary stated he had made an application to the Herts C.C. for extension of Sunday opening from 5 to 10 p.m. He had also interviewed the C.O. of troops in South Herts.

Early in the meeting the Secretary reported with regret the death of one of the founder members (W. F. J. Hewitt, of Wellingboro), who passed over at the end of August. Members present stood in silent tribute to the memory of their old colleague.

Nazis Attack "Point of View"

ACCUSED OF WARMONGERING

IMMEDIATELY following the London Trade show of "Guns *AND* Butter," the new "Point of View" special edition (first series) last week, the Nazi radio station at Hamburg violently attacked the original of the film, "Should Britain Grow More Food?"

"As early as July," raved the announcer, "Great Britain was preparing her people for war. There was shown in London kinemas a discussion film entitled 'Grow More Food.'" The Nazi announcer then outlined the complete story of the film, giving all the statistics of British farming and food supplies. His information was so complete that he must either have seen it himself or had available a very complete account.

He alleged that he had seen it "while sitting by the side of a dear old lady" who sighed with relief when the pictures of Great Britain's fleet were shown on the screen. He said that the film finished with these impressive pictures of the Royal Navy at Scapa Flow ("fateful name," he added). He said he fully expected to hear a choir of angels singing "Britannia Rules the Waves." "Does she rule the waves now?" he asked.

This new example of the Nazi way of misrepresenting the facts to provide skilful propaganda is made all the more laughable by the fact that "Point of View" has been continuously described as "Democracy on the Screen."

The film referred to and its special new version—"Guns *AND* Butter"—produced since the war began, is a complete and impartial debate on the merits of devoting our man-power to the land in order to preserve our countryside and our farming industry as against spending our energy combating the submarine menace.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Angels Wash Their Faces (Warner)—American.	87 min. (A)	The Dead End Kids, Ann Sheridan, Ronald Reagan.	Gangster comedy melodrama, with a powerful juvenile interest. Teamwork very good, story actionful, thrills big and comedy relief bright.	First-rate mass and industrial booking. Should not harm youngsters.
Amateur Detective (Pathe)—American.	60 min. (A)	Frankie Darro, Dick Purcell, Lillian Elliott.	Crime drama depicting the adventures and misadventures of a detective-minded bell-hop. Eager and versatile performance by Frankie Darro, good support and direction.	Handy two-feature programme booking. Safe for juveniles.
***Come On, George** (A.B.F.D.)—British.	88 min. (U)	George Formby, Patricia Kirkwood, Gibb McLaughlin,	Riotous slapstick comedy, telling of a goofy ice-cream salesman's hectic adventures on the turf. First-rate performance by Formby, versatile support, good gags and ambitious staging.	Excellent general booking. Great for youngsters.
***Dark Eyes of London** (Pathe)—British.	75 min. (H)	Bela Lugosi, Hugh Williams, Greta Gynt.	Spectacular thriller, suggested by one of Edgar Wallace's best sellers. Plot grim yet ingenious, acting very good and presentation vividly realistic. Comedy relief generous.	Excellent thriller, one with title and star pull, for others than juvenile.
***French Without Tears** (Paramount)—British.	83 min. (A)	Ray Milland, Ellen Drew, Roland Culver.	Piquant and provocative comedy of manners adapted from Terence Rattigan's stage best-seller. Teamwork excellent, direction clever, and staging ambitious.	Very good comedy booking for all classes, family included.
Gibraltar (Studio 1 Dist.)—French.	89 min. (A)	Viviane Romance, Roger Duchesne, Erich von Stroheim.	Well-developed spy story, with settings in Tangier and Gibraltar. Strong dramatic situations and Anglo-French sentiment.	Very good spy melodrama.
Girl From Rio (Pathe)—American.	64 min. (U)	Movita, Warren Hull,	Romantic melodrama, with song presenting traditional fiction in a modern guise. Story actionful, acting good and climax exciting.	Reliable mass and industrial booking. Nothing to harm youngsters.
Golden Boy (Columbia)—American.	99 min. (A)	Barbara Stanwyck, Adolphe Menjou, William Holden.	Fight melodrama of spiritual perception, cleverly adapted from the stage success. Brilliant performance by newcomer, William Holden. Support clever and direction vital yet sympathetic. Big fight scene terrific.	Excellent general booking, a box-office certainty for all classes, family included.
In Old Monterey (British Lion)—American.	70 min. (U)	Gene Autry, Smiley Burnette, June Storey.	Gene Autry outdoor melodrama presented on wide and ambitious lines. Story exciting, and musical and comedy relief popular. First-rate performance by star.	Capital star booking for the masses and family.
Mickey the Kid (British Lion)—American.	67 min. (A)	Bruce Cabot, Tommy Ryan, Zasu Pitts.	Melodrama illustrating the power of environment in the moulding of character. Story straightforward, acting good, juvenile interests engaging and climax thrilling.	Good two-feature programme booking. Safe for the family.
Mr. Wong in Chinatown (Pathe)—American.	70 min. (A)	Boris Karloff, Grant Withers,	Murder mystery drama, a worthy addition to the successful "Mr. Wong" series. Acting and staging good.	Very good general booking. Should not harm youngsters.
***Mr. Chelworth Steps Out** (A.B.F.D.)—Australian.	80 min. (A)	Cecil Kellaway, Jean Hatton, James Raglan.	Modest melodrama on popular lines of hen-pecked clerk who acquires self-confidence through finding fortune in counterfeit money.	Safe booking of its type for the masses. Not for juveniles.
Mutiny on the Blackhawk (Gen. F.D. Universal)—American.	68 min. (A)	Richard Arlen, Constance Moore, Andy Devine.	Period melodrama of the fight against slave trading and of colonisation in California. Acting good, action vigorous, thrills big and grand finale spectacular.	Reliable two feature programme booking. Will appeal to youngsters.
***Old Mother Riley Joins Up** (Anglo-American)—British.	75 min. (U)	Lucan and McShane, Martita Hunt, Bruce Seton.	War-time slapstick comedy burlesque. Story breezy, Arthur Lucan's performance true to form and staging ambitious.	Cast-iron comedy bet for all, including the masses and youngsters.
Range Warfare (Curry)—American.	50 min. (U)	Reb Russell	Straightforward Western drama, but with not too much action	Useful support for smaller halls.
Rois du Sport, Les (United Curzon)—French.	93 min. (A)	Raimu, Fernandel.	Comedy of roguery, romance and deception in the sporting world. Stars have possibilities, but are hindered by language difficulties. Atmosphere good.	For specialised halls only. Of no interest to juveniles.
Six Shootin' Sheriff (A.B.F.D.)—American.	58 min. (U)	Ken Maynard, Marjorie Reynolds.	Refreshing Western drama. Story good, with plenty of shooting and fisticuffs. Scenic qualities good.	Cast-iron Western for the masses and youngsters.
Tidal Wave (British Lion-Republic)—American.	61 min. (A)	Ralph Byrd, George Barbier, Kay Sutton.	Melodrama of political intrigue, brought up to date by the introduction of television. Acting sound, direction resourceful and climax spectacular.	Good two-feature programme booking. Safe for juveniles.
When To-morrow Comes (Gen.F.D.-Universal)—American.	89 min. (U)	Irene Dunne, Charles Boyer, Barbara O'Neil.	Romantic drama, an idyllic interlude featuring the graceful and ingratiating stars of "Love Affair." Supporting acting clever, direction understanding and atmosphere flawless.	Outstanding booking, a box-office proposition of universal appeal. Will appeal to youngsters.
Under-pup, The (Gen.F.D.-Universal)—American.	88 min. (U)	Gloria Jean, Virginia Weidler, C. Aubrey Smith.	Juvenile romantic comedy, with a holiday camp setting, introducing a juvenile star of ingratiating charm and tremendous versatility. Plot light, but engaging, support strong, vocal numbers popular, and humour exuberant.	Excellent general booking, a box-office gift to the masses and the family.
RE-ISSUE.				
Phantom of the Air (Curry)—American.	70 min. (A)	Ralph Forbes, Vivienne Osborne, Gail Patrick.	Unusual crime drama, with imaginative treatment and good characterisation. Originally reviewed in KINE., May 23, 1933.	Good supporting feature for the masses.

* A British picture

REVIEWS FOR SHOWMEN

Golden Boy

Columbia. American (A). Directed by Rouben Mamoulian. Featuring Barbara Stanwyck, Adolphe Menjou and William Holden. 8,936 feet. Release not fixed.

FIGHT melodrama of spiritual perception, cleverly adapted from Clifford Odet's London and New York stage success. The story dissects the conscience of a youth whose soul is in music, but whose certain passport to quick riches lies in his prowess with his fists. The play is one of situation and mood rather than of set purpose or design, but by keeping a foot in each camp, domestic and the pugilistic, it has benefit of constrast, and with it tremendous physical punch—the big fight scene is terrific—and no little emotional significance and appeal.

The task of uniting the vital entertainment into an impregnable box-office whole is entrusted to and magnificently performed by one player. That player is a newcomer, William Holden. His portrayal in the name part will be remembered long after the story, good as it is, is forgotten. Excellent general booking, one that will live up to its title.

Story.—Joe Bonaparte, son of a delicatessen store proprietor, is eager to become a prizefighter. His father knows that he has music in his soul, and is heartbroken when the boy neglects his violin. Tom Moody, Joe's manager, leads Joe to success, and before long Joe finds himself in love with Lorna Moon, Tom's girl friend. She learns of his boyhood dreams of becoming a famous concert violinist, but nothing she can do can deter him from going all out to earn quick riches with his fists.

Later, jealousy and misunderstanding prompt Joe to leave Tom and tie up with Eddie Fuseli, ruthless boss of the fight racket. Joe has his wish, and fights Chocolate Drop, the champion, at Madison Garden. During the fight he kills his opponent. He then realises that prizefighting is not what it is cracked up to be, and that he owes a debt to his artistic conscience. He decides to forsake the ring for ever. His hand is badly damaged, but he hopes with Lorna's care to fulfil his early dreams.

Acting.—William Holden gives a magnificent performance as Joe, and backs it up with a superb physique. Few, if any, actors could portray so accurately the mental reactions of the character, let alone play both violinist and prizefighter—with complete and powerful conviction.

Barbara Stanwyck acts with character and feeling as Lorna, Lee J. Cobb is responsible for a moving sentimental cameo as Joe's father, and Joseph Calleia is particularly true to type as the ruthless, vicious Fuseli. Adolphe Menjou also registers as Moody, while other interesting and amusing studies come from Sam Levene, Edward S. Brophy, Beatrice Blinn and William H. Strauss.

Production.—In the opening stages action is burdened with an excess of domestic sentiment, and it is not at first easy to grasp the mental attitude of the central character, but pace appreciably quickens as the story develops and with the acceleration comes everything that the dramatic screen can give.

Emotionally and physically the play reaches its peak with the fight between Joe and the champion. The scrap is one of the most thrilling and exciting seen in celluloid. The actual climax permits the action to return to the sentimental, but this time spiritual and heart angles help to solve the human and psychological problem.

Those chary of fight films can take comfort that this is not confined to the boundaries of the resin ring. Furthermore, there is William Holden's superb portrayal and unfailing command of feminine appeal. Lastly, there are exceptional title values.

Points of Appeal.—Unusual plot and by-plot, human angle, strong emotional aspect, natural comedy, terrific fight, debut and magnificent performance of William Holden, feminine angle and title and star values.

Mickey the Kid

British Lion. American (A). Directed by Arthur Lubin. Featuring Bruce Cabot, Tommy Ryan and Zasu Pitts. 6,084 feet. Release not fixed.

HERE we have a melodrama that illustrates in crisp terms the power of environment in the moulding of character. There are many strings to the plot, and all are attached to relevant issues, both serious and comic. Moreover, they are spun with no little dexterity by the competent cast. The result is engaging and exciting juvenile entertainment of adult appeal. Good two-feature programme booking.

Story.—Jim Larch, a gangster, has a strong affection for his motherless son Mickey, and he desires to keep the boy with him, but, following a hold-up, he finds it expedient to send the lad to his grandmother, Mrs. Hudson. The old lady does not take to Mickey at first, but he has a good friend in Lil, the maid. While at school Mickey thrashes the local bully for making fun of his grandmother, and from thence on his popularity is wide. Meanwhile, the police learn of Mickey's identity.

Mickey later warns his father; Jim comes to take the boy away and commandeers the school 'bus. A blizzard follows, but when Jim starts to abandon the children Mickey, now a completely reformed character, forces him to change his mind. Jim meets his just deserts, but Mickey faces a new life in a healthier environment.

Acting.—Tommy Ryan has the biggest part, that of Mickey, and, although he is hardly an ingratiating youth, he acts with sufficient conviction and skill to offset his strident personality. Jessie Ralph is good as Mrs. Hudson, Bruce Cabot is true to type as Jim, and Zasu Pitts stages quite a comeback as Lil.

Production.—Now and again the going is a bit heavy and the climax is somewhat prolonged, but otherwise the melodrama gets its message over to the accompaniment of good entertainment. The juvenile angle is, of course, the strongest, but the children by no means have it their own way with so many experienced and popular adult players in its cast. Good balance is one of the film's many assets, and an exciting climax is another. It should go far in mass, industrial and family company. The "A" certificate is a technicality.

Points of Appeal.—Good story, natural performances by talented juveniles, attractive adult cast, neat direction, human angle, realistic thrills, bright comedy relief, and good atmosphere.

Old Mother Riley Joins Up

Anglo-American. British (U). Directed by Maclean Rogers. Featuring Lucan and McShane, Martita Hunt and Bruce Seton. 6,750 feet. Release not fixed.

WAR time slapstick comedy, burlesquing women in uniform and, for that matter, others engaged in regular and emergency services. The humour never aspires to subtlety; rather has it a welcome and wholesome vulgarity. Grand pantomime by Arthur Lucan and ambitious atmosphere of a box-office topicality are, in fact, its strong suits.

Eager and versatile supporting team-work cannot, however, be ignored. In a word, the show is a robust, ribald romp, just the stuff to give the troops. Cast-iron star comedy bet for the masses.

Story.—Old Mother Riley, district nurse, gets mixed up in a National Service demonstration, and the experience causes her to attend by mistake Mr. Rayful, an armaments manufacturer. Dr. Leach, a crook, is Rayful's medical advisor, and he arranges for Wilson, a woman member of his gang, to nurse Rayful. Wilson's job is to steal valuable plans known to be in Rayful's room. Mother Riley and Wilson quarrel, and Mother Riley goes out.

Meanwhile, Kitty, Old Mother Riley's daughter, falls in love with Lieutenant Travers. Through Travers' uncle, a general, Kitty gets a commission in the A.T.S. Old Mother Riley also decides to join up. Following fatiguing adventures, Old Mother Riley walks in her sleep and disturbs the crooks. There is a terrific rumpus in which most of the Services take part, but it is Old Mother Riley, playing practically a lone hand, who saves the day for England.

Acting.—Arthur Lucan is given a full rein as Old Mother Riley, and he scores the laughs in a brisk succession of made-to-measure situations. The material is a gift to his pantomime dame technique.

Kitty McShane is somewhat coy as Kitty and Bruce Seton is rather stiff as Travers, but anyway the love interest is of little moment. H. F. Maltby, Martita Hunt and Garry Marsh more than make amends in supporting caricatures.

Production.—The doings of Old Mother Riley are to all intents and purposes the picture, and she is seen at her breeziest, blowsiest best in the scenes in which she gets mixed up in the National Service parade; in her attempt to give electrical treatment to the protesting Mr. Rayful; in her medical examination before acceptance in the A.T.S.; in her attempt to pitch a tent; in her sleep-walking adventures presented in the "Safety Last" manner; her mad gallop in a milk-float in line of fire practice; and finally in her setting about of the espionage agents.

The comedy methods employed throughout are slapstick tempered with the double entendre. Generous staging, which includes patriotic parades, sets off with showmanship the timely humour. The fooling certainly takes the wind out of pomposity and the mike out of Service red tape. More important still, it gets the laughs.

Points of Appeal.—Topical fooling, tireless and resourceful performance of Arthur Lucan, good staging, patriotic atmosphere, exciting grand finale rough-and-tumble, and star and title values.

REVIEWS continued on page 14

DAUGHTER
OF THE TONG
EVELYN BRENT · GRANT WITHERS
Directed by RAYMOND K. JOHNSON
Produced by LESTER F. SCOTT Jr.
TRADE SHOW
G.B. PRIVATE THEATRE
THURS. NOV. 2 AT 11 A

REVIEWS—continued from page 10

When To-morrow Comes

Gen. F.D. Universal. American (U). Directed by John M. Stahl. Featuring Irene Dunne, Charles Boyer and Barbara O'Neil. 8,100 feet. Release not fixed.

ROMANTIC drama, or rather an idyllic interlude, featuring the graceful and ingratiating stars of "Love Affair." The story, which opens in a comedy vein and closes in a more serious one, is very slight, but, fragile as its texture is, it carries entertainment of quality and unbounded appeal.

The secrets of its successful interpretation are Irene Dunne and Charles Boyer, two artistes who have developed into a team of charm, warm versatility and exquisite sensibility. Technical presentation incorporates thrills without damage to atmosphere. Dialogue, too, is good. The feminine angle is, of course, a foregone conclusion. Outstanding booking, a glamorous box-office proposition of universal appeal.

Story.—Philip Andre Chagal, a famous pianist, enters a restaurant just as the employees are about to discuss a strike. Helen, a waitress, interests him and he follows her to a meeting of the strikers. An introduction is arranged, they fall in love, and an outing is planned. Later, they are marooned during a hurricane, and after their rescue Helen discovers that Philip is married and that his wife is mentally unbalanced. Madeleine, Philip's wife, visits Helen. Following a woman-to-woman discussion, Helen realises that she and Philip must part—until, maybe, to-morrow comes.

Acting.—Charles Boyer is smooth, subtle and polished as Philip, and Irene Dunne is natural and unaffected as Helen. The last-named also renders appropriate melodies pleasantly. Barbara O'Neil has a difficult rôle as the unbalanced Madeleine, but she, too, is equal to it. Onslow Stevens, Nydia Westman and Nella Walker distinguish themselves in key supporting rôles.

Production.—The flood scenes provide a number of good thrills, and the strike sequences have a humorous as well as human aspect, but neither spectacle nor the illustration of social discrepancies is really profound. It is as a love story—and seldom if ever has a play drawn more delightful copy from the vagaries of the female heart—that the play stands or falls. Brilliant star portrayals and popularity indicate a firm stand. The interiors, incidentally, combine affluence with good taste.

Points of Appeal.—Charming story, poignant climax, exquisite acting by box-office stars, good support, intelligent direction, impressive spectacle, and great title.

Mr. Chedworth Steps Out

A.B.F.D. Australian (A). Directed by Ken. G. Hall. Featuring Cecil Kellaway. 7,393 feet. Release not fixed.

MODEST and occasionally naive melodrama of henpecked middle-aged clerk who acquires self-confidence through coming into possession of fortune in counterfeit money. Sympathetic portrayal by star gives some compensation for lack of cast names; while amusing, if exaggerated, domestic incident and fair action values derived from hero's encounter with gang of forgers provide fair entertainment of its type for the masses.

The picture introduces an "Australian Deanna Durbin" in 14-year-old Jean Hatton, who reveals a pleasing voice and personality.

Story.—George Chedworth, a middle-aged clerk, is sacked by the firm for which he has worked for 24 years. He is given a "charity" job as caretaker of an old warehouse. His luck begins to turn and he wins £1,000 on a bet. At the warehouse he finds a bag full of £5 notes. He tells his family that he has got a rise and goes off to enjoy a holiday.

While away he meets Leon Sencott, a crook broker who employs Chedworth's son, Arthur. Sencott sells him a packet of dud gold shares which surprisingly "come good" and make him a rich man. In the meanwhile he has been cashing the fivers, which turn out to be counterfeit, and he is trailed by Brian Carford, a Federal Agent, who cultivates his friendship in the hope of getting a lead to the head of the gang. The latter is actually Sencott, who promptly kidnaps Chedworth. Police, headed by Carford, arrive in time to save him. Chedworth is cleared and the way is smoothed for the romance of his daughter with Carford.

Acting.—Cecil Kellaway, known to audiences here through his work in Hollywood, practically carries the picture in the title-rôle, and his Mr. Chedworth is a likeable and well-graduated portrayal. James Raglan is a personable hero as Carford, but Rita Pauncefort is inclined to overact as the domineering Mrs. Chedworth. Jean Hatton sings pleasantly and acts with natural charm as the younger daughter, Susie.

Production.—Though the narration is not as smooth as it might be, the production has fewer rough edges than we have come to expect in Australian offerings. The story has been developed on strictly popular lines, with characters defined with black-and-white clarity, and as a result there is a certain amount of exaggeration, particularly in family life portraits.

Points of Appeal.—Good portrayal by star, action values and popular sentiment.

Gibraltar

Studio One, Film Distrib. French (A). Featuring Viviane Romance, Roger Duchesne and Erich von Stroheim. Directed by M. Safra. 8,100 feet. Release not fixed.

ALTHOUGH another spy story, this one is well out of the rut. It has suspense and surprise values, and has the advantage of being very well characterised. Taken against a background of Gibraltar and Tangiers, it deals with plenty of Anglo-French sentiment, with the exposure of an international spy who specialises in blowing up British troopships.

It is pre-war in atmosphere, and the action is made perfectly clear by sub-titles. It should be well received wherever it is shown

Story.—Robert Jackson, a gunner officer endeavouring to unmask a spy who is causing British ships to be blown up, is court-martialled and sent to prison. He escapes and makes love to Mercédès, one of the spy's tools, who really falls in love with him. Eventually he is taken on by the head of the organisation, one Marson, and discovers all his plans. He is able to prevent the sinking of a troopship and kills Marson. Mercédès is shot trying to save Robert.

Acting.—Viviane Romance is alluring and intelligent as Mercédès, a Spanish dancer, and Roger Duchesne makes a virile, likeable character of Jackson.

Erich von Stroheim displays his best form as the master spy.

Production.—The story is well worked out, and though one does not believe for a minute that the English officer has been guilty of betraying his country, there are other points of suspense and intrigue which are strongly dramatic and hold the attention firmly.

Detail work is very good and minor characters are skilfully etched in, while the background strikes an authentic and realistic note.

There is a tendency to overstress the patriotic note, but that is excusable and is not too obtrusive.

Points of Appeal.—Strong melodrama with topical flavour; Anglo-French sentiment; good acting and characterisation.

In Old Monterey

British Lion. American (U). Directed by Joseph Kane. Featuring Gene Autry, Smiley Burnette and June Storey. 6,387 feet. Release not fixed.

THRILLING Gene Autry outdoor comedy melodrama, a picture considerably wider in scope than its box-office predecessors. In fact, apart from its actual locale, it hardly comes within the Western category. The extension of his activities is all to the good—there is music in many forms, spectacular scenes of the U.S. Army aerial manœuvres, slapstick melodrama and romance—and, what is more, inimitable George Hayes strengthens the already popular team.

There is, however, one snag; the film resorts to propaganda, and in explaining America's need for a strong Air Force there are introduced scenes of the bombing of civil populations that may not be too popular to-day. These sequences can, of course, be curbed, if not entirely eliminated. Otherwise, we repeat, the film is capital Gene Autry.

Story.—The U.S. Army needs certain territory for aerial bombing practice and the inhabitants, cattle people, are ordered to move out. They revolt and Gene Autry, a sergeant, is instructed to persuade them to accept the Government's price for their lands. Huntley Stevenson, president of a borax company, is not satisfied with the terms and he determines to stir up trouble. This he does by disguising a 'plane to look like an army bomber and stampeding cattle.

Eventually a meeting of the townspeople is called. After Stevenson gives his speech, Gene jumps up and shows the audience a newsreel of bombing in the East. Pictures speak louder than words, and they decide to take the patriotic view. Stevenson has another go with his bogus bomber and causes a boy to be killed, but in the spectacular finale Gene and the army give him and his gang what they deserve.

Acting.—Gene Autry certainly goes places as Gene, but vigorous as his portrayal is he finds plenty of time for song. Jonathan Hale is a smooth villain, Smiley Burnette and George Hayes take good care of the comedy, June Storey is a pretty heroine, and the Hoosier Hot Shots provide bright additional musical embellishments.

Production.—The flying sequences and the spectacular military round-up are very well put over, and so are the trimmings, both sentimental and humorous, and the musical interludes. It is, as already mentioned, the excerpts from topicals of actual bombing that are rather unhappy. Fortunately, there's an easy way out, and one that will make popular and juvenile appeal a certain conclusion.

Points of Appeal.—Versatile performance by box-office Autry, very good support, ambitious technical and musical presentation, big thrills, juvenile angle and title.

Amateur Detective

Pathé. American (A). Directed by Howard Bretherton. Featuring Frankie Darro, Dick Purcell and Lillian Elliott. 5,515 feet. Release not fixed.

CRIME drama with a streak of Irish blarney, narrating the adventures and misadventures of an hotel bell-boy who fancies himself as an amateur detective. The plot has invention, is compact, and, thanks to juvenile Frankie Darro, has exuberant interpretation. Furthermore, there is homely domestic sentiment as makeweight. Altogether, a handy two-feature programme proposition for the majority of halls.

Story.—Buzzey O'Brien, an hotel bell-boy, considers himself a veritable Sherlock Holmes. His sleuthing is, however, a constant source of bother and irritation to Steve, a legitimate detective. Incidentally, Steve's interest in Buzzey dates back to the untimely death of Buzzey's father, also a detective.

Buzzey scents a mystery when a nervous guest calling himself Elliott craves companionship, and he checks up. Later, Porter, a banker, is found murdered, and Elliott and a pretty new arrival named Kitty Monahan, who subsequently turns out to be his sister, are implicated. Because they are of Irish extraction like himself, Buzzey persuades his mother to help him hoodwink Steve until he can produce further evidence. The climax, prefaced by an unsuccessful attempt on the life of Elliott, alias Jim Monahan, sees Buzzey bring a pretty case of murder and robbery home to the hotel "dick."

Acting.—Frankie Darro puts plenty of vim into the rôle of Buzzey, Dick Purcell is vital as Steve, and Lillian Elliott is not without charm as Kitty. The support is satisfactory.

Production.—Unpretentious as it is, there are no flies on this picture. It tells a good and exciting story in a straightforward manner, and is responsible for its own eager momentum. There is little romance, but plenty of suspense to compensate. Moreover, neatly dovetailed topicals support a convincing illusion of spectacle.

And there is still Frankie Darro. He is the diminutive yet powerful and engaging driving force.

Points of Appeal.—Neat plot, exciting climax, clever performance by Frankie Darro, good support, popular comedy and sentimental relief, and handy footage.

Girl from Rio

Pathé. American (U). Directed by Lambert Hillyer. Featuring Movita, Warren Hull and Clay Clements. 5,655 feet. Release not fixed.

ROMANTIC melodrama with song, telling of a singer who sacrifices immediate fame to save her brother from a prison sentence. The plot is traditional fiction, but the volatile charm and intriguing versatility of Movita, not to mention an efficient supporting cast, shield it from the commonplace. The entertainment has both punch and feminine appeal. Reliable mass and industrial booking.

Story.—Marquita, a singer in Rio de Janeiro, has a chance to understudy a famous star, but lets opportunity slide when she learns her brother, Carlos, has been arrested for setting fire to a club. She rushes to his aid, accompanied by Steve, her boy friend, a publicity man.

They soon discover that Mitchell, owner of the club, and Carlos had quarrelled and that Mitchell had long been suspected by insurance companies. To get the goods on Mitchell, Marquita secures a job as singer and dancer in his latest club. Mitchell is, among other things, a philatelist, and his hobby is later used to trick him into giving himself away. Gun-play figures in the grand finale.

Acting.—Movita works hard, wins sympathy and sings quite pleasantly as Marquita; Warren Hull is agreeable as Steve; and Clay Clements is a cool villain. Alan Baldwin, Kay Linaker, Adele Pearce and Richard Tucker are other players worthy of mention.

Production.—Here is an instance in which cast and director rise superior to the story. Good acting by players of versatility and personality, resourceful direction and convincing atmosphere convert a stereotyped plot into alert entertainment of considerable comprehensiveness. The attractive cast also gives the picture star rating. Incidentally, the climax, depicting the unmasking of the villain, is a particularly good job of work.

Points of Appeal.—Actionful development, strong woman's angle, versatile portrayal by Movita, good supporting cast, and provocative title.

Dark Eyes of London

Pathé. British (H). Directed by Walter Summers. Featuring Bela Lugosi, Hugh Williams and Greta Gynt. 6,853 feet. Release not fixed.

SPECTACULAR thriller, suggested by one of Edgar Wallace's best sellers, concerning the nefarious activities of a mad doctor who organises and commits wholesale murder in the course of his insurance frauds. Death by drowning is the method most favoured by the killer and his Frankenstein assistant, and the planning and carrying out of the crimes and their reconstruction by the police lead to a breathless succession of hair-raising situations.

Superb grand guignol workmanship is guaranteed by first-rate acting and resourceful and showmanlike direction. Excellent picture of its type, carrying, in addition, watertight box-office insurance in its irresistible author and title values.

Story.—Orloff, a mad doctor, makes a comfortable living by taking over and forging insurance policies and despatching the original holders in circumstances that allay suspicion. The Dearborn Home for the Blind is his operating centre, and Jake, a Herculean half-blind half-wit, is his chief assistant.

Henry Sturat, an inventor, is Orloff's latest victim. Inspector Holt of Scotland Yard is put in charge of investigations. His colleague is Lieutenant Riley, a New Yorker, who has come to England to learn English police methods. Contact is made with Diana, the victim's daughter, and when Orloff learns of this he marks her down as next on his list. However, he makes the fatal mistake of offending Jake by mutilating one of Jake's friends, and Jake's revenge results in Orloff being put on the spot he had made for others. Following the arrival of Nemesis, Diana and Holt discover that they have many things in common.

Acting.—Bela Lugosi is effectively sinister in the Jekyll and Hyde rôle of Orloff and Dearborn, Hugh Williams is true blue as Inspector Holt and Greta Gynt is a patient yet brave Diana. Wilfrid Walter strengthens the sinister aspect with the eeriness of his make-up as Jake, while essential comedy relief is in the competent hands of Edmond Ryan, cast as wise-cracking Riley.

Production.—There are no half-measures with this picture and nothing is left to the imagination. Cold-blooded murder is witnessed in practically every reel, and each crime is a stepping-stone to bigger and more breath-taking thrills. The homicidal and by no means profitless eccentricities of the villain are, however, by no means all the picture; there is plenty of authentic police detail to cultivate atmosphere and a generous meed of popular comedy and romance consolidate appeal.

The "H" certificate is certainly not lightly earned, nor should it prove a handicap. There is box-office magic in the author's name to underwrite full patronage.

Points of Appeal.—Exciting, suspenseful and tremendously thrilling plot, grand guignol atmosphere, first-rate acting, good title and an author who's box-office.

Mr. Wong in Chinatown

Pathé. American (A). Directed by William Nigh. Featuring Boris Karloff, Grant Withers and Marjorie Reynolds. 6,350 feet. Release not fixed.

MURDER mystery drama, a worthy follow-up of the successful "The Mystery of Mr. Wong" and "Mr. Wong, Detective." The firm box-office establishment of the series is due in no small manner to the artistry of Boris Karloff and here, aided by a good supporting cast, showmanlike direction, and a plot of considerable invention, he gives of his very best. Apart from the high quality of the entertainment, there are powerful title and star values. The combination represents a stone certainty for the masses. Very good general booking.

Story.—A Chinese princess visits America with the intention of buying planes for her brother, a big noise in the Chinese Army. Her life is threatened and she calls on Mr. Wong, the famous Oriental detective. Before she can express her fears she is killed by an arrow shot from a sleeve gun.

Mr. Wong immediately contacts Street, captain in the legitimate police force. Wong and Street are friendly rivals and each in turn is helped and hindered by Bobby Logan, Street's inquisitive reporter girl friend. Two other murders are committed, but before very long Mr. Wong weeds out the suspects and finally pins the guilt on a banker who had stooped to murder to cover up serious deficiences.

Acting.—Boris Karloff contributes a smooth, convincingly Oriental portrayal as Wong, and Grant Withers is an effective foil as the eager, but somewhat stupid, Street. Marjorie Reynolds is responsible for a perky sex interest as Bobby. Huntley Gordon, William Royle and Peter Lynn supply essential red herrings as the principal suspects.

Production.—The story has ingenuity and a capacity for shifting suspicion in circumstances that ply the development with the unexpected. Crime is stealthy, but there is Oriental wit and intuition to counter practically every move. The impact provides the many good thrills and, at the same time, is responsible for much breezy humour. A piquant romantic interest widens appeal without distracting from the stern issues at stake. Showmanlike climax rounds off the exciting entertainment.

Points of Appeal.—Ingenious and thrilling story, clever performance by Karloff, convincing atmosphere, popular comedy and romantic trimmings, and box-office label and star.

Range Warfare

Curry. American (U). Directed by Willis Kent. Featuring Reb Russell. 4,846 feet. Released February 5, 1940.

STRAIGHTFORWARD Western drama, dealing with the round-up of a gang of rustlers by a Federal marshal. The story is slight, and action very slow, but there is one good, hectic fight, and some good horsemanship. Useful offering for smaller halls.

Story.—Reb Russell, cattlemen's association detective, is investigating the whereabouts of a gang of cattle-rustlers. He learns that the sheriff of the town is in with the gang, and that they are trying to pin the crimes on to a man working on a near-by ranch. Reb rides to the ranch, only to find that the rustlers have kidnapped the rancher's daughter. The climax comes when Reb finds the hide-cut of the rustlers. A thrilling duel takes place between him and the ringleader of the rustlers, in which the latter is killed.

Acting.—Reb Russell plays his part with sincere conviction, but the rest of the cast are not too strong.

Production.—The dramatic side of the picture is quite thin, but the scenic qualities and hand-to-hand fights are a considerable attribute.

Points of Appeal.—The star and picturesque atmosphere.

French Without Tears

Paramount. British (A). Directed by Anthony Asquith. Featuring Ray Milland, Ellen Drew and Roland Culver. 7,757 feet. Release not fixed.

PIQUANT and provocative comedy of manners, adapted with irresistible lightness of touch from Terrence Rattigan's stage best-seller. The story, one of coquettish assault on susceptible male pupils of a private French cramming establishment, has no pretentions to design or form, but its delightful shafts of wit nevertheless strike home. The humour is in the character drawing, flair for situations, direction and dialogue.

All acting contingencies are met with easy confidence and accuracy by the popular players, and Roland Culver in particular. Anthony Asquith, of "Pygmalion" fame, does the rest. General appeal is never in doubt. If proof were needed, the play's stage success provides it. Very good comedy booking.

Story.—Alan, a likeable if cynical youth; Chris, an æsthetic one; and another, a breezy dunder-head also of English extraction, attend a private cramming establishment in France. Everything runs more or less serenely until Diana, sister of the only American student, comes to stay. She sets her cap at Chris (who loves and is loved by Jacqueline, daughter of the Professor), and also makes a pass at Alan.

Her field extends when Commander Rogers, a typical Service man, arrives to study French. He proves to be the easiest victim and before long there is trouble between him and Chris, but the soothing effects of liquor enable them to settle their problems satisfactorily. They have, however, no easy job in keeping Alan out of the minx's net. Just as they think they have accomplished their good work the cynic comes unstuck to the tune of wedding bells.

Acting.—Roland Culver is the Commander and his part is not the biggest, neither does he come into the category of star. His performance, however, is the cleverest. He is the taciturn, humourless Silent Service man to a T.

David Tree also comes well down in the cast, but he, too, gives a clever performance. He is the sentimental Chris and he is sensitive without losing essential sense of comedy. Guy Middleton is another who makes his presence felt; he is the exuberant, good-hearted, girl-chasing dunder-head.

Janine D'Arcy is a gentle and appealing Jacqueline, and Jim Gerald contributes a perfect cameo as the volatile, excitable French Professor. The two left are Ray Milland and Ellen Drew. They are quite good as the cynic Alan and the coquette Diana respectively, but are the least effective of the polished cast. Star values are their main contribution.

Production.—The comedy attempts nothing more than to magnify through humour the reaction of types to the coquetry of an attractive young woman.

The grouping of the characters is brilliant—and so is the direction. Anthony Asquith's comedy touch is unfailing.

Atmosphere, too, is colourful and convincing. Gay, piquant and provocative as the comedy undoubtedly is, there is, however, one expensive concession to kinema convention. The screen play has a happy ending, and that's contrary to the soul of its wit.

Points of Appeal.—Good laughs, ambitious staging, clever and polished team work, star values and box-office title.

Six Shootin' Sheriff

A.B.F.D. American (U). Directed by Harry Fraser. Featuring Ken Maynard and Marjorie Reynolds. 5,314 feet. Release not fixed.

REFRESHING Western drama. The film strikes a slightly more serious note than usual, but at no great cost of rousing action. There is plenty doing, and most of it is done inside. The star, needless to say, delivers the goods, and photography is very good. Cast-iron Western for the crowd, one with a star who matters.

Story.—Trigger Morton, once a member of a wild Western gang, but now going straight, rides into Watsonville to have revenge on Ace, who framed him for a bank robbery. He kills him, and Zeke, a shopkeeper in the town, asks him to stay and become sheriff to round up a gang of rowdy cowboys. This he does, and finds out that Chuck, now head of Trigger's old gang, plans to rob the post office. He warns him that he will arrest him if he carries out the scheme.

They capture Trigger and reveal to him that his younger brother is one of them. Trigger escapes and arrives in time to catch Chuck with the money. The girl in charge of the post office is overjoyed when he returns with the money, but later the posse brings in Trigger's brother.

Trigger is determined to leave town rather than gaol his brother, but the girl releases the brother and tells Trigger to remain and become her husband.

Acting.—Ken Maynard is in sound shape as Trigger, while Marjorie Reynolds cultivates feminine appeal as the post office girl. Walter Long is good as Chuck, and Lafe McKee is natural as Zeke.

Production.—The story is quite well developed and allows for some good shooting, several chases and hand-to-hand fights. Scenic qualities are quite good.

Points of Appeal.—Strong story, smooth action, with popular star and obvious exploitation angles.

Les Rois Du Sport!

United Curzon. French (A). Directed by Pierre Colombier. Featuring Raimu and Fernandel. 8,100 feet. Release not fixed.

COMEDY of roguery, romance and deception in the sporting world, featuring the French comedians Raimu and Fernandel. Maybe the co-stars are a riot in their own country, but their tempo and that of the film itself is too slow to allow the picture to compete with the best English and American efforts. Incidentally, in this instance sub-titles are of very little help in the attempt to translate French wit on the screen. For specialised halls only.

Story.—Jules and Fernand, a couple of waiters, enter for a "trade" running contest. Thanks to Fernand's dropping of banana skins Jules wins. Jules, who happens to be Fernand's prospective son-in-law, backs a football team with his winnings. Fernand is the goalkeeper, and more by luck than skill he enables his side to win.

Burette, the bookmaker, persuades Jules to invest his winnings in the promotion of a boxing contest between Jim Stanford, an American, and Kauffman, the French champion. There is a hitch and Fernand is mistaken for Stanford. He has to go through with the fight and Jules sees that he wins, but in a misguided moment Jules' daughter produces Stanford. There is trouble, and the climax sees Jules and Fernand back at their old jobs.

Acting.—Raimu is Jules and Fernandel is Fernand, but although it is obvious that each is an experienced comedian, language difficulties prevent their humour getting over on the English screen.

Production.—The staging is very good, but it is seldom of avail. As for the direction, this, typical of the French, applies too much attention to detail. The film would have been twice as funny if it had been half as long.

Points of Appeal.—Stars.

Angels Wash Their Faces

Warner. American (A). Directed by Ray Enright. Featuring The Dead End Kids, Ann Sheridan and Ronald Reagan. 7,830 feet. Release not fixed.

GANGSTER comedy melodrama, with a powerful juvenile interest, telling of the adventures of a number of tough youngsters who band together and repair a miscarriage of justice, the victim being one of their own pals. The climax is fantastic, and there is little to choose between the behaviour of the Kids and the crooks they unmask, but extravagant and unmoral as the film undoubtedly is, it, nevertheless, provides lively mass entertainment.

Crisp acting—the all-star adult and juvenile members of the cast co-operate wholeheartedly—and direction, and spectacular presentation are the secret of the film's success. First-rate mass and industrial booking.

Story.—Kroner, a stooge for Martino, a gentleman who uses politics to cloak his activities as a fire-raiser, is instructed to get to work on a particular building. He does so, but is cunning enough to frame Gabe Ryan, ex-Borstal boy brother of Joy Ryan, an attractive local girl. Joy and Pat Renson, son of the District Attorney, are in love, but Pat cannot prevent Gabe's conviction.

Gabe's pals determine to help him, and they start by getting Billy Shafter, their leader, elected Mayor during Boys' Week. Once in office he appoints the rest as members of his Cabinet. Their big task is to get the goods on Kroner and his secret boss, and their methods succeed where more constitutional had failed.

Acting.—Ann Sheridan is an attractive Joy, and Ronald Reagan works hard and helps her put over the slight romantic interest as Pat, but with the exception of these adult players, and Bernard Nedell and Eduardo Ciannelli, cast as the crooks, it is the Dead End Kids' picture. They do their stuff as only they can.

Production.—Action is both varied and exciting, but at no period is there a shortage of appropriate comedy relief. Balance is as keen as punch is insistent. The highlights, incidentally, are the fire sequences, one of which results in the poignant death of a crippled youngster, the trial scene, the big-stick election methods adopted by the youngsters, and the pilloring of Kroner in circumstances that compel him to spill the beans. These, together with the already mentioned good teamwork of the Kids, enable the film to get away with murder and, with it, rousing popular entertainment.

Points of Appeal.—Eventful, thrilling and laughable plot, great work by the popular Dead End Kids, strong popular supporting cast, snappy dialogue, good spectacle and star and title values.

Tidal Wave

British Lion. Republic. American (A). Directed by John H. Auer. Featuring Ralph Byrd, George Barbier and Kay Sutton. 5,512 feet. Release not fixed.

MELODRAMA of political intrigue, with tender domestic repercussions, lifted from the commonplace by thrilling up-to-minute spectacle. The modern touch is also given by the part played by television in the story structure. Finally, there is competent acting by an attractive cast and shrewd direction. The estimation of the firm's many assets is exciting and popular mass entertainment. Good two-feature programme booking.

Story.—Jeff Shannon, a popular television commentator, knows that Farrow, a candidate for mayoral election, is a crook, but because of Farrow's tie-up with Sutter, a gangster, he remains silent. His fear is for his wife and child rather than himself. Uncle Dan, a radio ventriloquist, also knows of Farrow's past, but he refuses to hold his tongue. Sutter causes Uncle Dan's death and is also responsible for Jeff's son being injured.

This is more than enough for Jeff, and from thence on he puts duty before family considerations. In a final bid to win the election, Sutter leads the people to believe that New York has been wiped out by a tidal wave, but Jeff uses his television camera to offset the lie. In the end Farrow is exposed and Sutter meets a timely death.

Acting.—Ralph Byrd is not exactly a strong personality, but he has ability and has no difficulty in turning in a sound performance as Jeff. Kay Sutton is attractive and sympathetic as Jeff's wife, Mickey Kuhn is engaging as Buddy, Jeff's small son, and Mark Lawrence is a thoroughly convincing villain as Sutter George Barbier, Frank Jenks and Ferris Taylor head a competent supporting cast.

Production.—A question of ethics crops up in the first half of the picture—the hero is placed in no little dilemma by the villain—but neither professional nor domestic considerations are of particular importance, except as a pavement to spectacular thrills. The tidal wave is the thing, and the hoax is really well put over. It is novelty values and thrills that give the picture a passport to mass appeal.

Points of Appeal.—Straightforward basic plot, cast-iron dramatic twists, pleasing juvenile angle, good domestic sentiment, popular cast, and spectacular grand finale.

Mutiny on the Blackhawk

Gen. F.D. Universal. American (A). Directed by Christy Cabanne. Featuring Richard Arlen, Constance Moore and Andy Devine. 5,902 feet. Release not fixed

MELODRAMA of slave running in the Pacific and of colonisation in California, the two phases being linked together by an eventful story of a young American captain's suppression of the former and contribution to the latter. Good characterisation and a spectacular grand finale, depicting the wiping out of Mexican hordes by a handful of Americans, are responsible for entertainment that can be summed up as good money's worth. Reliable two-feature programme booking for the masses, industrial element and, in spite of the "A" certificate, juveniles.

Story.—Captain Bob Lawrence is sent from Washington to the Pacific to round up slave-traders. He discovers that the sailing ship *Blackhawk* is thus engaged, and stows away. He later leads a mutiny, and releases the unhappy slaves on the Californian coast. Sam Bailey, leader of the post, is a drunkard, and he is under the influence of Tania, spy for General Romero, leader of hostile Mexican forces. Romero decides to attack, but Bob gets in touch with General Fremont, chief of the American Army, and between them the Mexicans are defeated. Bob then restores the slaves to their own country and marries Helen, Bailey's daughter.

Acting.—Richard Arlen works tremendously hard as Bob, Noah Beery is menacing as the leader of the slave traders, Andy Devine is responsible for appropriate comedy relief, and Constance Moore, "Big Boy" Williams, Mala, Thurston Hall, Sandra Kane, Charles Trowbridge and Francisco Maran are others contributing interesting and impressive cameos.

Production.—The first half of the picture concentrates on the tortures endured on slave ships, and is, at the same time, responsible for much thrilling seascape spectacle. The plot goes off somewhat at a tangent when it settles on Californian soil, but soon more thrills follow in rapid succession. The climax which shows the Mexican forces being wiped out by manufactured avalanches and military ingenuity has seldom sponsored better spectacle. Balance is overwhelmingly in the entertainment favour.

Points of Appeal.—Eventful, authentic plot, thrilling spectacle, good characterisation, spectacular climax and intriguing title.

Come On, George!

Associated British Film Dist. British (U). Directed by Anthony Kimmins. Featuring George Formby, Patricia Kirkwood, and Gibb McLaughlin. 7,981 feet. Release not fixed.

RIOTOUS slapstick comedy, telling of a goofy ice-cream salesman's hectic adventures on the Turf. Every gag in the book is roped in, and many more are added, and all have benefit of George Formby's inimitability. A versatile supporting cast, directorial resource, and generous production qualities are effective and considerable makeweight. The sum total is cast-iron light entertainment for the masses. Incidentally, it's a gift for the troops. Excellent general booking.

Story.—George, goofy racecourse icecream seller, is suspected of pick-pocketing by Sir Charles Bailey, a peppery owner. He is chased, but gets away in a horse-box carrying Maneater, a vicious horse. George is, of course, unaware of the horse's temper, and before long he and the horse are firm friends. Sir Charles was the owner of the horse, but he had passed it on to Jimmy, trainer boy-friend of his daughter Monica. Jimmy decides to put Maneater in George's care, and train him for a big race.

Meanwhile, George takes a room in the local police station, run by Sergeant Johnson. Johnson is after George, but doesn't know him. Johnson has a granddaughter Ann, and a small grandson Squib, and before long Ann and George are friends. Later rival interests try to prevent Maneater from running by throwing a scare into George, but whereas a psycho-analyst fails to cure George's fear complex, Ann succeeds. In an exciting race George wins by a head.

Acting.—George Formby is seldom off the screen, as George, and he puts his time to laughable purpose by resuscitating the best of his gags and supplementing them with others worthy of the Formby repertoire.

Patricia Kirkwood has personality and possibly versatility, but she has little chance to reveal the latter. She is Ann. Ronald Stagges is a regular young card as juvenile Squibb, and George Hayes, George Carney, Gibb McLaughlin and Joss Ambler also make their presence laughably felt.

Production.—There are, to all intents and purposes, two parts to the comedy; one proves that ignorance is bliss—George masters Maneater until he learns of the animal's reputation—and the other that faint heart never won fair lady—George risks his neck to ride Maneater in the big race rather than lose Ann. And each facet is responsible for a number of cast-iron and original gags. The combination is Formby comedy at its best.

Next to the star's contribution, timing is the keynote of the film's success. The director has every situation, be it big or small, gauged to the second. Atmosphere demands a big race climax, and here again the picture is well served. George's jockeyship is of riotous unorthodoxy.

Points of Appeal.—Lively plot, swift succession of good gags, first-rate performance by George Formby, versatile supporting cast, smart direction, hearty slapstick, ambitious staging and title and star values.

The Under-pup

General F.D. Universal. American (U). Directed by Richard Wallace. Featuring Gloria Jean, C. Aubrey Smith, and Virgina Weidler. 7,964 feet. Release not fixed.

JUVENILE comedy romance, shrewdly embellished with sentiment and song, heralding the debut of Gloria Jean, a juvenile star of wide and captivating versatility. She's got all that it takes and more—her voice is of particular promise—and the story, slight as it is, serves as a happy introduction. Deanna Durbin and Co., could not, in the circumstances, have provided better or more ingratiating light entertainment. If the picture gets its just deserts, and it will, it will prove a real money spinner. Excellent general booking, a box-office certainty for the masses and family.

Story.—Pretty young Pip-Emma Binns, of the New York tenements, writes an essay on trees that wins her a trip to a holiday camp for the daughters of wealthy parents. Parental neglect had converted the other girls into snobs, and at first they do not take too kindly to Pip-Emma. Janet, the most neglected of them all, later becomes Pip-Emma's particular friend, and in the end Pip-Emma saves Janet's parents from divorce. She also humanises Miss Thornton, the somewhat frumpish old maid head of the camp, and sees that Janet is elected head of the Penguins, the girls' exclusive society. Finally, she is elected a member herself.

Acting.—Gloria Jean not only resembles Deanna Durbin in looks, but has similar versatility, and a voice that will enable her to go places. Virgina Weidler is very good as Janet, Robert Cummings and Nan Grey are responsible for a pleasing, if conventional, love interest, and Beulah Bondi and C. Aubrey Smith also register in key supporting rôles. Billy Gilbert and Kenneth Brown and Bill Lenhart, two juveniles, furnish a fine supporting comedy team.

Production.—The picture is more of a picnic than a play, but although it's plot-shy it is of good spirit. It also proves, through its exuberant alternation of song, sentiment and comedy, it is better to be rich in heart than money. There are many other facets to encourage mass and family appeal. Not the least is Gloria Jean's contribution. Universal has in her, and, so has the universal box-office, a young star of unbounded potentiality. And it is a woman's picture!

Points of Appeal.—Slight, but engaging basic theme, refreshing atmosphere, clever performance by Gloria Jean, attractive juvenile supporting cast, versatile adult players, intriguing title, and powerful feminine and family angles.

REISSUE

Phantom of the Air

Curry. American (U). Directed by Phil Rosen. Featuring Ralph Forbes, Vivienne Osborne and Gail Patrick. 6,456 feet. Released February 5, 1940.

ORIGINALLY reviewed in the KINE., May 25, 1933, under the title of "The Phantom Broadcast," this film was described as an imaginative crime drama, with clever story, imaginative treatment and good characterisation. Very good general booking. We have nothing to add, except that although the picture is to some extent dated it should still retain its popularity with the masses.

SHORTS OF THE WEEK

A.B.F.D.

WHITE SAILS. British (U). Two reels. Release not fixed.—Unusual interest short describing the journey of a grain-carrying windjammer from Australia to England. Storm scenes effective and commentary and photography adequate. Average fill-up.

20th CENTURY-FOX

ZOO IN WAR. British (U). One reel. Release not fixed.—Intriguing, entertaining and amusing animal short, illustrating the treatment of animals, reptiles and fish in captivity in war time. The antics of all give considerable pleasure, and are supported by easy commentary and excellent photography. An ideal proposition for these dull days. Capital featurette.

"SONS OF THE SEA"

Scenes from SONS OF THE SEA, the British Consolidated picture made in Dufaycolor, which Grand National is Trade showing at the Cambridge Theatre on Thursday, November 2, at 2.30 p.m. Leslie Banks is starred with Kay Walsh and Mackenzie Ward

GRAND NATIONAL'S BIG NAVY FILM

"Sons of the Sea" in Dufaycolor

Heads Four New Subjects

GRAND NATIONAL PICTURES are presenting four pictures to the Trade in the three days, October 31, November 1 and 2.

The outstanding picture of the group is definitely "Sons of the Sea," which is the first feature film to be made in Dufaycolor, and was also made with the fullest co-operation of the Admiralty, and, in fact, a number of the scenes were taken at the Royal Naval College, Dartmouth, with the Naval cadets playing the scenes.

The order of presentation of the pictures in this line-up is as follows:—

"**Mrs. Pym of Scotland Yard.**"—Tuesday, October 31, 11 a.m., Gaumont-British Private Theatre.

"**Bedtime Story.**"—Wednesday, November 1, 11 a.m., G.-B. Private Theatre.

"**Daughter of the Tong.**"—Thursday, November 2, 11 a.m., G.-B. Private Theatre.

"**Sons of the Sea.**"—Thursday, November 2, 2.30 p.m., the Cambridge Theatre.

"Mrs. Pym of Scotland Yard," which stars Mary Clare, one of the finest character actors on the British screen, is based upon the central character of a very successful series of novels by Nigel Morland. The strong-minded, middle-aged Mrs. Pym is the first woman ever to be attached to the C.I.D. at Scotland Yard. She investigates a murder case and uses a combination of detective experience and a shrewd woman's intuition to expose the murderer just in time to save herself from being fired for incompetence. Mary Clare is supported by Edward Lexy, Nigel Patrick, Janet Johnson and Anthony Ireland in this picture, which is a Hurley Production directed by Fred Elles.

"Bedtime Story" is an Admiral Film production and features Lesley Wareing and Eliot Makeham with Jack Livesey and Margery Morris. It was directed by Donovan Pedelty from a play by Walter Ellis.

Evelyn Brent in Oriental Drama

"Daughter of the Tong," which features Evelyn Brent, is a drama of Chinese gangs in the Chinatown district of a Pacific city. The film is based on a story by George Palmpton and was directed by Raymond K. Johnson. In addition to Evelyn Brent, who plays the title-rôle, Grant Withers is seen as a young G-man sent from Washington to clear up the Chinese gang of which Evelyn Brent is the head. In doing this job, which proves tougher than he anticipated, he eventually manages to get the gang to cross the State Border, which brings them within reach of the Federal Government, and the Chinese girl at the head is arrested for kidnapping and her gang broken up.

Sea Epic in Full Colour

"Sons of the Sea," the British Consolidated picture, is the first feature film to be made entirely in Dufaycolor. Maurice Elvey, the director, and with Gerald Elliot, part-author of the story, was fortunate in obtaining full co-operation from the Admiralty and, in fact, a number of scenes for the film were shot at the Royal Naval College, Dartmouth, when the Naval cadets appeared in their real-life rôles—Naval officers in the making, going through the rigorous training necessary to make a man capable of taking charge of one of His Majesty's ships.

Leslie Banks plays the starring rôle, that of the head of the Royal Naval College, whose son, played by Simon Lack, decides that he wants to give up the Navy. This nearly breaks his father's heart, but the events of the story, in which both the boy and his father play important parts, convince the lad that the Navy is the place for him.

The story itself is a spy-cum-naval adventure story, with a dash of romance in the person of Kay Walsh. Others in the fine cast include Mackenzie Ward, Cecil Parker and Peter Shaw.

The topicality of the story, the fine cast, the co-operation of the Admiralty and the fact that the whole film is in Dufaycolor, with beautiful shots in colour of the sea and country surrounding Dartmouth, make this picture a cast-iron proposition.

Northern Ireland

VALUATION APPEAL SUCCEEDS

Dungannon Opening

The Imperial Picture House, Belfast, lodged an appeal in the Recorder's Court against the valuation of £1,225 placed on the house by the rating authorities. By consent the valuation was reduced to £1,150 and the case withdrawn from the list.

A New House

Maurice Logan, of Supreme Cinemas, has, despite the many difficulties caused by the outbreak of war, succeeded in completing his new house at Dungannon, and it will fill a long felt need as the town was to have been without a place of entertainment.

Nurse Edith Cavell

Walter M'Nally, manager for RKO-Radio in Ireland, and Nick Carter, his representative for Northern Ireland have every reason to be proud of the manner in which they put over the Trade show of "Nurse Cavell" at the Ritz. There was an almost one hundred per cent. attendance of the Trade. The Lord Mayor and prominent personalities were present, matrons and nurses from the local hospitals were also invited.

"FRENCH WITHOUT TEARS"

Ray Milland and Janine Darcey in Paramount's FRENCH WITHOUT TEARS, directed by Anthony Asquith and produced by Mario Zampi, reviewed in this issue

The Trade in Fire

Presentation to Soldier-Manager

JACK McGRATH REJOINS THE ARMY

Jack McGrath, popular manager of the 4,000-seater Theatre Royal, Dublin's premier Kine-variety house, has left Eire to rejoin his regiment in England. Holder, since the Great War, of the rank of Major (and few of his friends knew that), Jack modestly tried to slip away unnoticed by his colleagues, but when the directors of Dublin Theatre Company met to present him with a silver cigarette case, all his friends in the company came along too and gave him an inscribed flask.

J. McCann, Vice-Chairman of the Company, made the presentation on behalf of the directors at a pleasant little function given by the directors in the Royal on the eve of Jack's departure. The presentation from his colleagues was made by J. Ellis, secretary, and among those who turned up to say "Good luck" but not "good bye" were Maurice Elliman, managing director; Louis Elliman and Paddy Wall, directors; Maxie Elliman, manager, Corinthian; Abe Elliman, manager, Theatre De Luxe; P. Logan, manager, Queen's; C. Conroy, manager, Savoy; Hugh Margay, manager Savoy restaurant; John Lyons, publicity manager, Savoy, and many other members of the staffs of the Savoy and Royal. Max Elliman is acting as manager of the Royal during Mr. McGrath's absence.

CENSOR'S SECRETARY WEDS

Miss A. Quilter, former secretary to James Montgomery, Irish Film Censor, was presented with a gift of a china cabinet by J. Gordon Lewis, on behalf of the Irish Film Renters, on the occasion of her marriage. The ceremony took place at the Metropole Kinema, Dublin, and Mr. Montgomery with exhibitors and renters attended.

"Irene" for Hollywood

Herbert Wilcox to Star Anna Neagle

The impending return of Herbert Wilcox and Anna Neagle to England has been postponed for several weeks, following the issue of an official consulate statement from Washington announcing that British subjects in California should continue to work until such time as their services may be required in England.

A cable from George Schaefer, president of RKO-Radio, to Ralph Hanbury, managing director in the United Kingdom, conveys this news, together with details of a plan to utilise the service of the famous producer and star in their respective capacities for the immediate production of "Irene," film version of the famous musical comedy stage hit.

In order that Mr. Wilcox and Miss Neagle may return to Britain as soon as possible, arrangements have been concluded with Alice Duer Miller, author of "Roberta" and "Come Out of the Kitchen," to start work on the screen script immediately. "Irene," with Edith Day in the title-rôle, scored a great success on both the New York and London stage.

"Nurse Edith Cavell," the initial dual effort of Wilcox and Miss Neagle in the U.S., is the first of a series of films made under the contract between Herbert Wilcox and RKO-Radio. "Cavell" scored a tremendous hit, playing on its first American run for a holdover period at the Radio City Music Hall, New York.

BRITISH LION TO HANDLE "PROFESSOR MAMLOCK"

"Professor Mamlock" will be distributed by British Lion in Scotland and the four Northern counties of England.

Trade shows will be held at Glasgow on Wednesday, October 25, at Cranston's, at 10.30 a.m., and at Newcastle on Wednesday, November 1, at Stoll Picture Theatre, at 10.45 a.m.

NEW SUBURBAN HALL FOR DUBLIN

Fairview Reopens

A striking addition to kinema accommodation in the Dublin suburbs has been made by the enlargement of the Fairview Grand Cinema, which was reopened without formality last week.

The reopened house serves the districts of Fairview, Marino, Donny-carney and Killester, where the population has expanded recently beyond recognition.

Leonard Ging, managing director of the proprietary company, seized an opportunity which presented itself of acquiring a site adjacent to the Fairview Grand which would give a frontage on the main Fairview road with a new front entrance overlooking Fairview Park.

Accommodation is increased from 1,300 to 1,700.

IRISH NOVELIST'S ASPIRATION

The suggestion that now was the time to build up a Government-supported Irish film industry was made in Dublin last week by Liam O'Flaherty, the famous Irish novelist, who is in the country on a visit.

Mr. O'Flaherty who told the KINE he felt that Ireland has a great future in the film industry, has been in Paris directing "Derniere Jeunesse" and another film based on one of his books.

PATRONS ASKED TO VISIT KINEMAS EARLIER

MANCHESTER PLAN TO AVOID QUEUES

MANCHESTER exhibitors are to take part in a screen, poster and Press campaign advising the public to go to the pictures earlier, having devised a plan to "stagger" kinema attendances each week. This is the outcome of a meeting which followed the deputation to the Chief Constable (J. Maxwell) on the problem of avoiding queues during the black-out.

It is now proposed that managements will put on shows of about two hours' duration on Saturday nights, so that those who go earlier in the week will see longer programmes.

It is also pointed out that anyone booking seats should not arrive some time before. Queues will definitely be abolished, and will be dispersed by the police.

So far as crowds leaving are concerned there is to be a "staggering" of finishing hours in such places as Ardwick Green, where there are two or three houses close together.

Another interesting point which emerged from the meeting was the fact that there is a possibility of the Sunday opening question being revived. The military authorities desire it in the interests of the soldiers. A similar request has been made at Harrogate, and the Manchester C.E.A. are awaiting the outcome of that move. Manchester managers are in favour of it.

BRITISH FILMS IN INDIA

George Reardon in Control

Distribution of British product in India has been rearranged following upon the death some months ago of A. de Bois Shrosbree, chairman of Humayan Properties.

George Reardon, in whose hands Indian distribution of British films has been during recent years, is now managing director of British Distributors (India), Ltd., formerly a Humayan Properties subsidiary, the former controlling property, having decided to concentrate solely upon the theatre, kinema and property business.

Thus British Distributors will now operate as a separate and independent organisation with the aid of the major U.K. British producers and financiers in India.

Among the films which Mr. Reardon will handle for India are "Jamaica Inn," "Frozen Limits," "Come On, George," "A Window in London," "Dead Men Tell No Tales," "At the Villa Rose," "Arsenal Stadium Mystery," "On the Night of the Fire," "A Young Man's Fancy," "Four Just Men," "Farewell to Yesterday," "Dark Eyes of London," and "Mutiny of the Elsinore."

LATER CLOSING HOURS

Deputation at the Home Office

A deputation which attended the Home Office last Thursday to make submissions regarding the extension of hours of opening of kinemas throughout the country left the Government offices optimistic that the suggestions made would receive due consideration. A decision was promised by the Home Office in a few days. E. J. Hinge, president of the C.E.A., and H. P. Mears, vice-president, were gratified by the reception given the deputation by Sir Alexander Maxwell and other representatives of the department.

As stated in last week's KINE., the deputation, representing the C.E.A. as a whole, asked for a return throughout the country to the normal hours of opening, whatever they may be in various areas.

A second deputation, representing the West End, asked for permission to open generally until 11 p.m., the suggestion to include both kinemas and theatres. This deputation placed before the Home Office a quantity of statistics regarding the losses entailed upon West End kinemas by the very early closing, and the only partly diminished losses which theatres and kinemas were now experiencing even with the present times which permitted some kinemas to remain open until 10 p.m.

These include the Warner Theatre in which takings were doubled as compared with 6 p.m. closing; the Odeon, Leicester Square, Rialto, Plaza, and Ritz, where, while receipts were doubled, loss was still heavy.

The memorandum stressed the point that if allowed to open as during peace time there would be still financial difficulties, but that under the present conditions and restrictions they were impossible.

With the kinemas closing at 10 p.m. it had been found that patronage arriving after 7 p.m. was practically negligible. With a later closing hour, and the prospect of a three-hour programme, patronage would, it was felt, show an increase.

WELL, HERE'S THE *NEWS CHRONICLE* POINT OF VIEW

"Mr. Pro says: 'Back to the land.' Mr. Con says: 'Why? We are masters of the seas and can easily import all we want'.... A good, impartial, non-propagandist discussion, vividly illustrated by the camera."

LIONEL HALE, reviewing one of the three new editions of Point of View (FIRST SERIES)

"THUNDER AFLOAT"

Scenes from THUNDER AFLOAT, which Metro-Goldwyn-Mayer will shortly Trade show in London. Wallace Beery is starred with Chester Morris, Virgi[illegible]y, Douglas Dumbrille and Regis Toomey, heading an outstanding supporting cast in a film of extremely topical interest

Kinematograph STUDIO

R.R.B.
The Studio Lighting Specialists
R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.
'Grams: Blojector, Peck, London.
'Phone: Rodney 3136.

Oblivion—or Super-Boom

FREAK CRISIS AND BRITISH STUDIOS

By P. L. MANNOCK

EXCEPT for a return to something like normal conditions, almost anything is possible in the British film world. Production may founder—or it may skyrocket into a dimension hitherto undreamed of.

Our producers would be quite content with the retention of the Quota Act; so would the distributors and showmen. But the financial issues that seriously concern a war time Government will almost certainly result in a complete upheaval of the Industry's conditions, infinitely more far-reaching in its effect on our studios than any Quota Act decision.

So much so, in fact, that Mr. Oliver Stanley might just as well announce at once the Act's continuance. It is a comparatively small matter for the Government, and I cannot see how it can prejudice the larger question of rationing Hollywood imports. On the other hand, it is life or death to the existing organised production Industry, built up laboriously and often painfully into its present important station.

* * *

DELAY on the Government's part has been exasperating, and threatens, if protracted, to become completely ruinous to thousands of people. It is due simply to the Treasury impasse over £7,000,000 of annual remittances to America. Such a problem can hardly be solved in a day; and there is naturally an official reluctance to be hasty over it.

It has taken a war to bring home the perilous fact that Britain's staple form of entertainment depends on 80 per cent. of foreign supplies. There can be no substitute for such supplies, under the most favourable conditions, for a year or two; and a drastic reduction of them means less money for Hollywood's future output.

That, however, is mainly Hollywood's own affair. No neutral country can expect its exports to remain normal in war time. It affects British entertainment gravely; but Whitehall does not regard this as important compared with the currency drain. What, then, is to be done?

* * *

ANY answer is better than none. Let Mr. Stanley say: "The Quota Act is suspended." Then we know where we are; and producers will, in their own defence, be on the side of Hollywood rationing. Let Mr. Stanley say: "The Act will remain in force." Then we can get on making films, whatever else may happen latter.

Let Mr. Stanley say *something* about the Act, and we can wait for the rest. Nevertheless, it is of vital interest to study the possibilities of curtailed imports.

The one thing the Industry fears is a severe and continued shortage of product. But need there be such a shortage?

* * *

SUPPOSE Mr. Stanley were to say to America: "We can't let in more than a percentage of your films. If you want to supply more, you can make them in British studios"?

This would be unpopular with Hollywood. But Hollywood, to be frank, has had a long run of supplying 80 per cent. or more of our screen running time—a quarter of a century, in fact. Lately her experiments in British production, on her own pro[duction] showing, have been highly successful—*both sides of the Atlantic.*

Such a de[cision] would revolutionise the present fo[rmula]tions of Anglo-American film financ[e]. But it might satisfy the Governmen[t] would give work to our threatened [stu]dios—and the films need not all hav[e] British flavour.

For years [Am]erican goods, under the 1931 tariffs, [ha]ve been manufactured in

Continued at foot of column 4

"CHARLEY'S AUNT —1940"

NEW ASKEY FILM

Starts Production at Lime Grove

"Charley's Aunt—1940," an up-to-date version of the famous stage farce, went into production at Gaumont-British Studios, Shepherd's Bush, on Monday.

Arthur Askey and Richard Murdoch, who recently completed "Band Waggon" at Lime Grove, are starring in this latest Gainsborough picture, with Moore Marriott and Graham Moffatt. Walter Forde is the director.

Maurice Ostrer, in charge of production, and Edward Black, the producer, have assembled a strong supporting cast, which includes Felix Aylmer, J. H. Roberts, Martita Hunt, Phyllis Calvert, Eileen Bell, Wally Patch and Jerry Verno, Charles Hawtrey, Donald Calthrop, and Mike Johnson.

Shooting commenced on a set representing the exterior of the upper floors of the ancient Bowgate College, Oxford. Ivy-covered Gothic architecture was well in evidence with statues of famous historians placed in recesses at intervals along the face of the wall. Underneath the windows ran a narrow ledge on which action was first confined. The initial scene shot showed Arthur Askey, Richard Murdoch and Graham Moffatt trying to retrieve a mortar board from the head of one of the statues irresponsibly placed there the night before by the trio, who had apparently experienced a night of extreme revelry.

Arthur was chosen to negotiate the ledge while the remaining two, with Moore Marriott, as the college servant, kept watch for the University Bullers.

"Charley's Aunt—1940" will be distributed by General Film Distributors, Ltd. Arthur Crabtree is the lighting expert.

"HUSBAND IN LAW"

Gets Flying Start

Production started on Thursday on "Husband in Law" for British Consolidated Pictures at Highbury Studios. David Macdonald is the director and K. C. Alexander the producer.

The cast of this comedy-thriller, from the pen of Roger MacDougall, co-writer for recent Macdonald-Barnes successes, includes Barry K. Barnes, Alastair Sim, Diana Churchill, Edward Chapman, Ruby Millar, Geoffrey Sumner, Kathleen Nesbitt, Austin Trevor, Torin Thatcher, Carl Jaffe, Leo Genn, Glen Alyn, and Cyril Smith.

"Husband in Law" is to be released by Grand National Pictures.

Oswald Mitchell directing a scene in Butcher's JAIL BIRDS, Lorraine Cleeves who is knitting socks for soldier-friends, plays opposite Albert Burdon. Percival Mackey, musical director, is also in the group

Naval Film at Welwyn

"THE MIDDLE WATCH"

Mycroft's All-Star Cast

Jack Buchanan has been putting in some very attractive work at Welwyn, where "The Middle Watch," the nautical comedy which convulsed London during its stage presentation, is being re-enacted as a film, for distribution by Associated British, from a script by Lee Thompson.

Thomas Bentley, who is directing the film, has a cast of a kind which directors usually only dream of having. In addition to Jack Buchanan as Commander Baddeley and Greta Gynt as Mary Carlton, the cast includes such well-known players as David Hutchins, Kay Walsh, Louise Compton, Leslie Fuller, Reginald Purdell, Fred Emney, Martita Hunt, Bruce Seton and Jean Binnie.

Walter Mycroft, responsible for Associated British productions at Elstree, is full of enthusiasm for the first production of the new series of films to be made at Welwyn.

"We hope," he said, "to follow on one picture with another, keeping the floor steadily busy with good box-office pictures. We have started in fine form with 'The Middle Watch,' which, with its wonderful cast and popular subject, will be a big winner."

AT WALTON

As we go to press news comes of the new Anglo-American musical comedy which starts at Walton Studios on Monday next. Details so far settled will be found on page 3.

OFFICIAL PROPAGANDA POLICY

Will Encourage but Not Subsidise

THE policy of the Ministry of Information as regards propaganda films is not to embark upon production of such subjects at the Government expense except in exceptional circumstances, but rather to encourage and assist the production and distribution of suitable films through the ordinary commercial channels.

This outline of policy was given in the House of Commons on Thursday by Sir Edward Grigg, Parliamentary Secretary of the Ministry of Information, in answer to a question put by Geoffrey le Mander.

Sir Edward added that, in co-operation with the Air Ministry, the Ministry has arranged for the production without subsidy, by Alexander Korda Films, Ltd., of an important film dealing with the work of the Royal Air Force, for which it is hoped to secure world-wide distribution.

In addition, wide distribution has already been secured in this country for an instructional film made on behalf of the Home Office by the G.P.O. Film Unit. This unit has now been transferred to the Ministry, and is at present engaged in the production of a film dealing with the transition of London from peace to war.

Documentary and other film producers have been invited to submit scenarios for several films, which the Ministry hopes to produce for exhibition both at home and overseas; and several other subjects for films are under active consideration.

DOCUMENTARIES FOR WAR TIME

Private Enterprise Lead

An attempt to show the might of the British war effort is to be made by British Foundation Pictures.

Before long every family in the country and many in our Colonies and Dominions will have some loved one in the Active Forces. When they bid him au revoir he disappears into the mist which must secrete his whereabouts. What are his surroundings? How is he fed? How do his letters come and go? A hundred and one intimate questions puzzle the anxious, suffering minds of those he has left at home; only the screen can bring home the true realisation of the intimate details of his life and surroundings. Through their producer, Ronald Haines, British Foundation Pictures are immediately commencing production of a programme of documentary films to supply answers to this and other questions.

Britain, from cars to baked beans. Films have been sponsored for the most part as friendly, experimental gestures.

* * *

IT is a vast step to take; but these are are days of vast steps in bigger issues than films. That it is being seriously considered I have no doubt. If it happened, we should before long have British studio activity on a scale that no Act of Parliament has ever foreseen.

Panchromosa Special

HALF THE SPEED OF TYPE 39, HAVING HIGH CONTRAST AND VERY FINE GRAIN, SUITABLE FOR BACKGROUND PROJECTION WORK, etc.

PANCHROMOSA TYPE 39 extra fast negative for general purposes.

PANCHROMOSA HYPER RAPID, 100% faster than Type 39, for topical or effects photography.

GEVAERT LTD., ACTON LANE, HARLESDEN, LONDON, N.W.10

SAFEGUARD YOUR PATRONS—

with the MYSTO A.R.P. Hand Pump

PRICE 24/6

It is now necessary for EVERY Cinema and Theatre to make ample and sure provision for protecting audiences against the danger of Incendiary Bombs and fires. The MYSTO A.R.P. Pump here shown has been specially produced for this work. It is officially recommended by the Home Office and has been supplied in large numbers to Government Departments, Railway Companies, Shipping Lines and large Industrial concerns as well as to the general public. It is the only equipment required, and at the price is the cheapest, most efficient safeguard available.

Obtainable from Ironmongers or write to the Manufacturers.

W.T. FRENCH AND SON LTD
Browning St., BIRMINGHAM, 16.
Telephone: Edgbaston 2984/5/6/7.
Telegrams: "Syringes, Birmingham."

COMPLETELY · EFFICIENTLY · INEXPENSIVELY

B.B.T.

ARTHUR DENT

DENT FIXES THREE TRADE SHOWS

Headed by Topical Navy Subject

HELL'S CARGO

AT weekly intervals, starting Wednesday, November 1, Associated British are to hold three afternoon Trade shows at the Cambridge Theatre.

Arthur Dent, Associated British director of distribution, announces that the first of these, "Hell's Cargo," a truly remarkable picture of heroism at sea, is preceded by the first of a new series of Tail-waggers shorts entitled "Farmyard Front."

The story of "Hell's Cargo" concerns three naval officers, British, French and Russian, stationed in an international port, from which a merchant ship leaves without permission, carrying a suspect cargo which proves to be an acid which, cast in sea water, produces a poisonous gas. The French commander, taking with him as observers his British and Russian friends, is ordered to capture the ship.

The captain of the mysterious merchantman jettisons the acid when ordered to stop and a great cloud of poison gas drifts across the sea. Shipping is warned, but one liner, upon which are the French commander's wife and son, runs into the poison cloud. Against orders, the three men take the warship through the gas. Meantime, seaplanes rescue the passengers.

Action thrills abound in the scenes of ships and planes at work on a task that overrides all considerations of nationality. Kim Peacock is the British officer, Robert Newton the Russian, and Penelope Dudley Ward the French commander's wife. Harold Huth directed.

Lupino Comedy

Stanley Lupino, star of many light entertainment successes heads the cast of "Lucky to Me" to be shown at the Cambridge Theatre on November 8 at 3 p.m.

Barbara Blair is the secret bride who is obliged to masquerade as his secretary when urgent business interrupts their brief honeymoon. The business entails Stanley's help in unravelling the tangled love affair of his client, played by David Hutcheson, with Phyllis Brooks as the reluctant lady. Lupino comedy in top form results from the complications of true and feigned love and business interests with musical numbers and a boxing ballet as additional welcome ingredients to war time entertainment.

The picture measures up well to the demand for humour, musical gaiety and complete removal from everyday cares.

Tommy Trinder Vehicle

One of the top flight artistes of radio variety and television comes to the screen in "She Couldn't Say No," shown on November 15. Tommy Trinder has a made-to-measure rôle in this comedy as publicity agent to a successful airman, and those familiar with Trinder's audacious and highly original comedy can look forward to laughs loud and long.

Tommy Trinder and his airman are involved in an amateur burglary and later as a doctor and patient in a nursing home, where their girl friends Greta Gynt and Googie Withers follow them. More characteristic humour comes from Fred Emney and David Burns, who get in some real burgling while Tommy does his amateur stuff.

Showman's Material

These three productions mark the first Associated British offerings since the outbreak of war, and it will be seen that they contain material in keeping with current public taste.

Provincial Trade show dates will be announced shortly for all three, following closely on the London presentations.

BETTER THAN SAND-BAGS

The foyer display at the Regal, Ilford, which drew attention even during the black-out to Jamaica Inn (A.B.D.C.)

I.O.M. TRADE CHIEF PASSES

DEATH OF CHAS. FOX

By the death (in his sixty-ninth year) of Charles Fox, the Isle of Man has lost its leading figure in the entertainment world, with which he had been closely identified for 48 years.

He settled, with his father, in the Isle of Man in 1899. At that time, as the result of fierce competition in Douglas, practically every concern was losing money. A scheme of amalgamation was eventually formed under the style of the Palace and Derby Castle Co., Ltd., with Mr. Fox as secretary and manager. In 1920 he became a director of the company, and five years later chairman of directors.

He was one of the first to see the possibilities of the kinema, and from the early days of the silent pictures his company developed this branch of their business until, at the present time, they own a large number of the best equipped kinemas in the Isle of Man.

After a long run of variety and revues, the Grand Theatre, Byker, Newcastle, has reopened as a kinema. Will Power is manager for E. J. Hinge.

The intriguing poster produced by General Films to announce the interpolation of the Hitler skit

AFTER-SALES SERVICE AS USUAL

Columbia Exploitation

Notwithstanding changed conditions brought about by the war, Columbia announce that the exploitation department, the valued after-sales service, inaugurated by Jos. Friedman at the inception of the company, is still continuing its activities.

Currently, exploiteers are co-operating with exhibitors in situations in the Northern, Midland and South Coast territories in connection with the playing of "The Spy in Black," and Columbia emphasises its determination continually to offer to exhibitors all possible facilities towards the successful exploitation of the company's product.

Ashford, Middlesex, Opening

The Astoria, Ashford, Middlesex, which opens next Monday, October 30, is a 1,200-seater equipped with Compton organ and owned by Mr. Perrins.

BEATING THE BLACK-OUT

ILLUMINATED FOYER DISPLAY

A general resumption of showman initiative is discernable on the home front, a recent instance being the vestibule display arranged last week by E. Cartledge, manager of the Regal, Ilford, to publicise "Jamaica Inn."

The display, which was some 35 ft. long, was designed by Mr. Cartledge and with the exception of the scenic background, was executed entirely by his handyman, Mr. Pearce.

The result is all the more remarkable when it is considered that the display was constructed out of old pieces of Essex board which would otherwise have been discarded.

So as to give maximum publicity to the film, the display was effectively illuminated by concealed lighting during black-out time, and judging from the business enjoyed, the time and effort expended in its construction was well worth while.

Showing Next Week in London

Davis, Croydon.—"The Mikado" (G.F.D.).
Dominion.—"Union Pacific" (Paramount) and "Wolf Call" (Pathé).
Embassy.—"Trois Valses" (United Curzon Corp.) and "A Girl Must Live" (M-G-M).
Empire.—"Thunder Afloat" (M-G-M).
Gaumont.—"Stanley and Livingstone" (20th-Fox).
London Pavilion.—"Smashing the Spy Ring" and "Missing Daughters" (Columbia).
Marble Arch Pavilion.—"Bachelor Mother" (RKO-Radio).
Metropole.—"All Quiet on the Western Front" (G.F.D) and "Grand Jury Secrets" (Paramount).
New Victoria.—"Union Pacific" (Paramount) and "Wolf Call" (Pathé).
Odeon.—"Nurse Edith Cavell" (RKO-Radio).
Paramount.—"Ex-Champ" and "When To-morrow Comes" (G.F.D.).
Paris.—"Les Rois du Sport" (United Curzon Corp.).
Plaza.—"French Without Tears" (Paramount).
Regal.—"Only Angels Have Wings" (Columbia).
Ritz.—"Lady of the Tropics" (M-G-M).
Warner.—"Angels Wash Their Faces" (Warner).

MICKLEY KINEMA REBUILT

"Cosy" Open[illegible]

The rebuilt Cosy Cinema a[illegible]kley, near Hexham, was reopened recent[illegible] Mrs. Ada Blackburn, chairman of the [illegible]oe U.D.C.

Within four months a con[illegible]y modern kinema has been erected on [illegible]te of the former theatre, which wa[illegible]ginally a Methodist chapel. The sea[illegible]apacity is 450.

The proprietors are th[illegible]e Mickley brothers, R., S., and J.[illegible]e, whose parents, aged 76 and 77 r[illegible]ively, who were present at the [illegible]ing, were pioneers of the kinema in t[illegible] district.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA" "MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

The KINE YEAR BOOK
PRICE 15/- POST FREE
THE TRADE'S ENCYCLOPAEDIA

BLACK LIGHT TO DEFEAT BLACK-OUTS

FLUORESCENT MATERIAL OF NEW TYPE

IN the use of fluorescent lighting to defeat the black-out, Croydon kinemas have set the pace. As already mentioned in the KINE., one of the first shows to make use of this scientific wonder was the Scala; the Central, South Norwood, now has a very striking lobby display.

The plastering of the walls has a trowelled patterning, which forms a most artistic basis for the fluorescent paints. The lines of the pattern have been painted over in three colours, green, yellow and orange; by ordinary light no trace of this painting can be seen, but immediately the ultra-violet lamp is switched on, the pattern springs into brilliant colours. Unlike most fluorescent systems, this provides quite a high level of general illumination—perhaps hardly sufficient to read by, but ample to find one's way into the theatre.

Furthermore, some fancy cords have been treated with the various paints, and provide coloured borders, not unlike miniature neon tubes, around the pay-box and the attendants' hats. A special lamp circuit is used, which is claimed to give superior results.

Police Satisfied

Talking to a KINE. representative, F. Shroder, the manager, said that notwithstanding the brightness of the illumination, the police had been perfectly satisfied with its safety. The effect on the box-office had been striking; in common with most kinemas, business had been very flat since the outbreak of war, but within a very short space of time after the installation of the fluorescent system, takings were almost back to normal, indicating the powerful effect on patrons of a cheerful entrance to the kinema.

The system has been much admired by several exhibitors, and as a result of the interest aroused, Mr. Lever, proprietor of the Central, has formed a company, Black-out Illuminations, Ltd., with offices at 37-38, Golden Square, W.1, to carry out similar work. His second job is at Ken Nyman's hall, the Popular, Commercial Road.

New Fluorescent Medium

In the meantime, at the Scala, Croydon, James Sabel has been further perfecting his own display. He has abandoned the use of fluorescent paints, having discovered, as a result of a French report of a Folies Bergère show, a new fluorescent medium. In appearance it resembles transparent celluloid or xylonite, but, as he demonstrated, is quite non-inflammable. Although in ordinary light the material has merely a slight tint, in the rays of his two Philips 125-watt ultra-violet lamps it glows brilliantly in various colours.

Mr. Sabel has employed this material to provide very attractive programme announcements. The current attraction, for instance, is set out in opaque paper letters upon a brilliant orange background, surrounded by a green border, the letters appearing silhouetted against the background. By backing the material with similarly coloured paper, he has at the same time provided an attractive daytime display.

Hints for Users

Mr. Sabel passes on one or two hints gained from his own experience. First, the

Continued in column 4

The Observation Window

Heating and Lighting Costs

LOCAL APPLICATION ADVISABLE

Reversal Process Sensitometry

THE prohibition of outside lighting of kinemas and the consequent lowering of electrical consumption has turned the thoughts of some exhibitors towards the possibility of converting the units saved into therms of terms of gas, or avoidupois in terms of coal or coke. Notts and Derby exhibitors who explored this possibility were, however, told by the Fuel Controller that kinemas were not "commercial buildings," and that convertibility which applied to that type of building was not applicable to kinemas.

EVEN were such convertibility possible, the kinema would not gain much from the surplus units saved. Inquiries set on foot revealed that a kinema which had before the war a neon-illuminated front and a pip-lighted under-canopy found that the diminution in current due to black-out was less than 25 per cent., even when running two shows a day instead of three.

OF course, the projector arc is the unit which runs away with current, and this fact gives emphasis to the plea made in these notes eight weeks back that a greater standard of efficiency in projection and a whiter screen would effect economies which would outweigh the expense entailed in improving apparatus and equipment.

I AM informed by Reg. Crow that he has been told by an official of the department concerned that kinema proprietors should have no difficulty in obtaining requisite supplies of electricity, gas and fuel for normal requirements, if application is made to local overseers and the case made out in a convincing manner.

IN a paper in *Kinotechnik*, dealing with the sensitometry of reversal processes, it is pointed out that, while the elasticity of such processes permits of compensation being given in the second exposure for errors of the original exposure, this cannot ordinarily apply where there are differences of exposure between the picture and the sound. It is, however, possible, in the case of machine development, to give different exposures to the picture and sound areas. But in certain reversal emulsions, alteration of the second exposure gives a difference of final gamma, and, particularly in the case of density recording, it is necessary to choose emulsions in which this is not the case.

REGARDLESS of the type of recording, a higher gamma is desirable for the track than for the picture. A possible method of effecting this is to give the second exposure before, instead of as usual after, the bleaching operation. The effect is to give an increased gamma, because the density of the already developed negative reduces the local intensity of the second exposure, and therefore gives greater high-light transparency in the final reversal positive, and, conversely, in the less developed portions of the negative a higher positive density is produced.

IT is thus possible to develop a reversal sound film with different gamma for the picture and sound, without any differentiation of development time. In the case of density recording, the intensity of the second exposure can be controlled to vary the unmodulated density; it is possible to increase the signal-to-noise ratio and reduce non-linear distortions. It is, however, found that, in consequence of the increased gamma, the first exposure must necessarily be reduced.

AN exposure meter marketed at 25 cents, or just over a shilling, is described in the *International Photographer*. It is a celluloid wedge-type meter, small enough to be carried in a waistcoat pocket. A rotating wedge indicates brightness of the object, while a slide rule indicates shutter speed and lens aperture. Film speeds are in Weston ratings. The 25 cents includes a leatherette case.

J. BENSON.

PHOTOGRAPHS AT 120,000 A SECOND

MULTIPLE PINHOLE PROCESS EMPLOYED

THE General Electric Co. of America has developed a new ultra-rapid camera capable of making 120,000 exposures a second. As described in *Photo Technique*, it consists essentially of a thousand pinhole cameras, arranged in ten rows of a hundred holes around a drum. By rotating this drum at 7,200 r.p.m., exposures can be obtained at the rate of 120,000 per second.

The circumferential area of the drum is divided into ten annular rings, each with 100 holes equally spaced; the holes in each of the successive annular rings are displaced by one-tenth the pitch of the holes, so that in effect the thousand holes are equally spaced around the drum. The actual apertures are 0.010 in. holes, punched in the centre of small black discs cemented in the drum; each is used at a focal distance of less than 1 in., and exposes a film area 9 mm. square.

The drum is mounted in the camera behind a narrow horizontal slit, so that at any instant only one of the pinholes is aligned with it. A single film 4½ in. by 40 in. is sufficient to record the thousand separate images, and is kept in focus while the drum is in motion merely by centrifugal force.

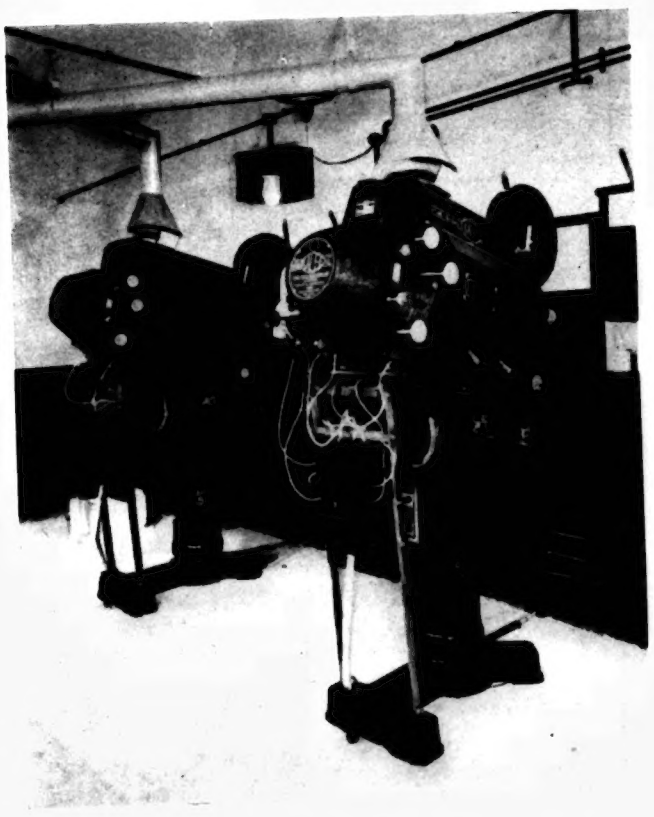
Continued from column 1

rays from the ultra-violet lamps should be well-shaded, because they tend to cause a dazzling effect in the pupil of the eye, and in the rims of spectacles; they also have a fading effect on some materials. It is, too, particularly important that they be screened from the pay-box, because they have the effect of making silver coins appear like copper. The lamp has a longer life if burnt upright.

When the lighting system was first installed, Mr. Sabel found that many people were attracted by curiosity into the vestibule to examine more closely the mysterious effects; but now his patrons have learnt to appreciate the fact that they can see their way into the Scala, and the box-office registers their appreciation.

THIS WEEK'S PROJECTION ROOM

Kalee projectors with B.T.P. sound are installed in the Rex, Blackheath, Birmingham



PUBLICITY

The reorganisation of our staff which was very much depleted at the outbreak of hostilities has now been completed, and we are now able to resume our full service. There will be no need to remind all Exhibitors that Coltmans supply display frames for every position in the theatre, both interior and exterior, and keep these filled with *COMPLETE PUBLICITY* for current and advance bookings.

COLTMAN DISPLAYS LTD.
New Address:
FARFIELD WORKS, HOUNSLOW, MIDDX.
Telephone Hounslow 3265-6.

SHIP CARBONS

MUSIC FOR NOVEMBER 27 RELEASES

Compiled by A. W. Owen

"UNION PACIFIC" (Paramount)

CERT. U. 12,132 ft. Reg. No. F.1884. Reviewed in KINE. May 25, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—Barbara Stanwyck, Joel McCrea.
ATMOSPHERE.—Spectacular dramatisation of the building of the Union Pacific railroad.
ORGAN.—"Americana," Suite, Thurban (Hawkes), No. 1 only, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2335 (military band).

"SECOND FIDDLE" (20th Century-Fox)

CERT. U. 7,805 ft. Reg. No. F.2131. Reviewed in KINE. July 27, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—Sonja Henie, Tyrone Power, Rudy Vallee, Edna May Oliver, Mary Healy.
ATMOSPHERE.—Romance with musical numbers by Irving Berlin in Hollywood settings and some featured skating sequences.
ORGAN.—Pot-pourri of principal songs: (a) "I Poured My Heart Into a Song," (b) "I'm Sorry for Myself," (c) "Song of the Metronome," (d) "When Winter Comes," (e) "Back to Back" and (f) "An Old-fashioned Tune is Always New" (Chappell publications), using professional song-piano copies for adaptation.
NON-SYNC.—Records: H.M.V. B.D.5523 of (a) and (f) (Jack Hylton's Band), H.M.V. B.D.5521 of (a) and (e) (Tommy Dorsey), H.M.V. B.8958 of (a) and (d) (Arthur Shaw's Orchestra), Decca F.7211 of (a) and (d) (Rudy Vallee's Orchestra).

"CHEER, BOYS, CHEER!" (A.B.F.D.)

CERT. U. 7,642 ft. Reg. No. Br.R.2210. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—Nova Pilbeam, Edmund Gwenn, Moore Marriott, Graham Moffatt, Jimmy O'Dea.
ATMOSPHERE.—Romantic comedy of rivalry in the brewery trade in circumstances that give humour precedence over plot.
ORGAN.—"Beer Barrel" Polka, with slides of chorus for community singing and synchronised with a recording.
NON-SYNC.—As organ, recorded on H.M.V. B.D.5490 (Jack Hylton's Orchestra).

"BRIDAL SUITE" (M-G-M)

CERT. A. 6,268 ft. Reg. No. F.1959. Reviewed in KINE. June 22, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—Annabella, Robert Young.
ATMOSPHERE.—Romantic comedy with Swiss backgrounds and "a good girl reforms a bad boy" theme.
ORGAN.—"Alpine Echoes," Fantasie, Herfurth (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—"Lower Woods," Yodelling Duet, Unterwaldner, recorded on H.M.V. B.3365 (vocal duet and accordions).

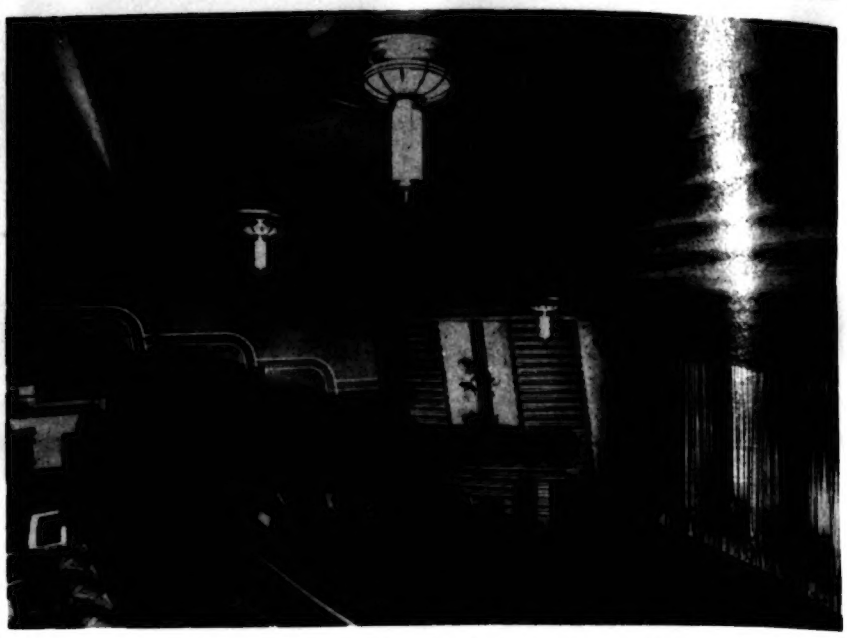
"THE HOUSE OF FEAR" (General F.D.)

CERT. A. 5,986 ft. Reg. No. F.2034. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 40-sheet, one 12-sheet, one 6-sheet.
STARS.—William Gargan, Irene Hervey.
ATMOSPHERE.—Murder mystery comedy-melodrama, with action set in a theatre that is reputed to be haunted and a "spot the murderer" theme.
ORGAN.—"Mysterioso," Incidental, Ketelbey (Bosworth), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1069 (orchestra).

"GIRL AND THE GAMBLER" (RKO-Radio)

CERT. A. 5,673 ft. Reg. No. F.2037. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Leo Carrillo, Steffi Duna, Tim Holt.
ATMOSPHERE.—Romantic comedy-drama adapted from the stage play, "The Dove," telling of a Mexican "Robin Hood's" adventures.
ORGAN.—"Mexican Serenade," Kaschubec (Feldman), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8522 (orchestra).

Continued in column 4



Cross auditorium shot at the Odeon, Hendon, a recent opening designed by H. W. Weedon, A.R.I.B.A.

POLYTECHNIC COURSES RECOMMENCE

New Lecturer Appointed

The School of Photography at the Regent Street Polytechnic reopened last week for day-time courses only, after a period of closure necessitated by the war. A good attendance is reported by L. J. Hibbert, F.R.P.S., A.I.P., head of the school.

The kinematography course (organised under the ægis of the British Kinematograph Society) opens with a new lecturer, Malcolm V. Hoare, formerly of Technicolor, having been appointed in place of Arthur Pereira, F.R.P.S., F.R.G.S., who resigned at the end of the previous term.

Mr. Hoare is specially qualified for the task of educating kinematograph students, since, following an honours course at the City and Guilds Institute and a special physics course at Oxford, he was himself a pupil at the school before joining the sensitometric staff of the Technicolor laboratory.

FOR A.R.P. EMERGENCIES

A Handy Stirrup Pump

Among the essential needs of a kinema at the present time is an efficient pump which can be easily operated in an eventuality. Quick work by an alert member of the staff may prevent damage amounting to hundreds of pounds.

A stirrup model, the Mysto A.R.P. hand-pump, manufactured and marketed by W. T. French and Son, Ltd., Browning Street, Birmingham, 16, is now on the market and the fact that it is officially recommended by the Home Office and has been supplied in large numbers to Government departments, railway and shipping companies, and big industrial companies, is a warrant of dependability and general worth.

W. T. French and Son also market a pneumatic disinfectant sprayer capable of distributing liquid in a very fine spray. This is yet another bit of equipment which should be found in every kinema.

REORGANISATION BY COLTMAN'S

Offices Now at Hounslow

Coltman Displays, Ltd., have moved their offices to Fairfield Works, Hounslow, Middlesex, and are now able to continue the full service which for a short time was necessarily curtailed owing to disorganisation due to many of the staff being called up for National Service. Reorganisation has now been completed, the remaining staff supplemented, and plans have been made, so that the service shall continue whatever the eventualities.

ORGAN AS BLACK-OUT ATTRACTION

Military Night at Worthing Odeon

As a means of attracting patrons to keep up the kinema habit during black-outs George Stevens is featuring the organ with Gerald Masters at the console.

Every Friday evening is Military Night, when a half-hour's musical interlude is included, consisting of extra turns by soldiers in conjunction with the organ, plus hearty community singing by the audiences.

The reintroduction of the organ, after many weeks of silence, has proved electrically popular, and Gerald Masters bids fair to rival the popularity of his famous predecessors, Willie Hewison, Derek Ronald, and others.

"I WAS A CONVICT" (British Lion)

CERT. A. 5,659 ft. Reg. No. F.1678. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Barton MacLane.
ATMOSPHERE.—Comedy-melodrama with "never too late to mend" theme and a fair story of prison breaks, gang warfare, romance and comedy.
ORGAN.—"Petite Suite de Concert" Coleridge-Taylor (Hawkes), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2372 (symphony orchestra).

"MR. MOTO TAKES A VACATION" (20th Century-Fox)

CERT. U. 5,624 ft. Reg. No. F.1[illegible] Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Peter Lorre, Joseph [illegible]aint, Lionel Atwill, Virginia Field.
ATMOSPHERE.—Murder mystery [illegible]a in Egyptian and America's Chinatown [illegible]gs concerning the theft of the crown [illegible]e Queen of Sheba.
ORGAN.—"Four Ways" Suite, [illegible] Eastwards," Eric Coates (Chappell), [illegible]no-conductor copy for adaptation.
NON-SYNC.—As organ, recorded [illegible] H.M.V. C.2665-6 (orchestra).

EXHIBITOR EPISODES

There was once an Exhibitor who thought he could Chisel on his Customers by using a Cheaper Sound System. But They Stayed Away in large numbers. When he got tired of looking at Empty Seats and drawing Large Cheques to pay Overheads while Profits went to his Competitors, he decided to instal Western Electric, with the Gratifying Result that he soon dispelled the Economic Black Out.

MORAL: He that Chiseleth on Sound only Chiseleth on his Own Pocket.

Western Electric MIRROPHONIC SOUND SYSTEM

London and Provincial Trade Screenings

LONDON

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Thur., Oct. 26	11 a.m. ...	New Gallery ...	Hawaiian Nights	General F.D. ...	Johnny Downs ...	—
„ „ 26	2.30 p.m. ...	New Gallery ...	On the Night of the Fire	General F.D. ...	Ralph Richardson ...	—
Fri., „ 27	11 a.m. ...	New Gallery ...	Tropic Fury	General F.D. ...	Richard Arlen ...	—
„ „ 27	2.30 p.m. ...	New Gallery ...	Arsenal Stadium Mystery ...	General F.D. ...	Leslie Banks	—
Mon., „ 30	11 a.m. ...	New Gallery ...	They Asked For It	General F.D. ...	William Undigan ...	—
„ „ 30	2.30 p.m. ...	New Gallery ...	A Window in London	General F.D. ...	Michael Redgrave ...	—
Tues., „ 31	10 a.m., 12.5 p.m., 2.10p.m., 4.15p.m., 6.20 p.m. and 8.20 p.m.	Empire	Thunder Afloat	M-G-M	Wallace Beery ...	—
„ „ 31	11 a.m. ...	G.-B. Theatre ...	Mrs. Pym of Scotland Yard ...	Grand National ...	Mary Clare	—
„ „ 31	11 a.m. ...	New Gallery ...	Hero for a Day	General F.D. ...	Dick Foran	—
„ „ 31	2.30 p.m. ...	New Gallery ...	I Stole a Million	General F.D. ...	George Raft	—
Wed., Nov. 1	10a.m., 12.5p.m., 2.10p.m., 4.15p.m., 6.20 p.m. and 8.20 p.m.	Empire	Thunder Afloat	M-G-M	Wallace Beery ...	—
„ „ 1	10.30 a.m. ...	Own Theatre ...	Porky and Teabiscuit: Trapped Underground: Dog Gone Modern: Dave Appollon and Orchestra; A Day at the Zoo; Artie Shaw and Orchestra; Thugs With Dirty Mugs; Sophomore Swing; Naughty But Mice; Mr. and Mrs. Crawford at Home; Johnny Smith and Poker Huntas.	Warner	——	—
„ „ 1	11 a.m. ...	G.-B. Theatre ...	Bedtime Story	Grand National ...	Lesley Wareing ...	—
„ „ 1	3 p.m. ...	Cambridge ...	Hell's Cargo	A.B.P.C.... ...	Robert Newton ...	—

BELFAST

Fri., Oct. 27	10.45 a.m. ...	Classic	The Underpup	General F.D. ...	Gloria Jean	—
Tues., „ 31	10.45 a.m. ...	Picture House ...	Mr. Chedworth Steps Out ...	A.B.F.D.... ...	Cecil Kellaway ...	U
Wed. Nov. 1	10.45 a.m. ...	Imperial	Come on, George	A.B.F.D.... ...	George Formby ...	A
Thurs. „ 2	10.45 a.m. ...	Royal	Young Man's Fancy	A.B.F.D.... ...	Anna Lee	

BIRMINGHAM

Fri., Oct. 27	11 a.m. ...	West End ...	In Old Monterey	British Lion ...	Gene Autry	U
„ „ 27	10.30 a.m. ...	Paramount ...	The Cat and the Canary	Paramount ...	Bob Hope	H
„ „ 27	10.30 a.m. ...	Futurist	Mr. Chedworth Steps Out ...	A.B.F.D.... ...	Cecil Kellaway ...	A
„ „ 31	10.30 a.m. ...	Scala	Thunder Afloat	M-G-M	Wallace Beery ...	—
Tues., „ 31	10.45 a.m. ...	Scala	The Underpup	General F.D. ...	Gloria Jean	—
Wed., Nov. 1	10.45 a.m. ...	Scala	Frozen Limits	General F.D. ...	Crazy Gang	—
Thur., „ 2	10.45 a.m. ...					

CARDIFF

Fri., Oct. 27	10.45 a.m. ...	Empire	Mutiny on the Blackhawk ...	General F.D. ...	Richard Arlen ...	A
„ „ 27	11 a.m. ...	Capitol	Mickey the Kid	British Lion ...	Bruce Cabot	—
„ „ 27	11 a.m. ...	Park Hall ...	Thunder Afloat	M-G-M	Wallace Beery ...	—
Tues., „ 31	10.45 a.m. ...	Empire	Frozen Limits	General F.D. ...	Crazy Gang	A
„ „ 31	11 a.m. ...	Capitol	Tidal Wave	British Lion ...	Ralph Byrd	—
Wed., Nov. 1	10.45 a.m. ...	Odeon	Forgotten Woman	General F.D. ...	Sigrid Gurie	U
„ „ 1	11 a.m. ...	Capitol	Night Work	Paramount ...	Charlie Ruggles ...	—
Thur., „ 2	10.45 a.m. ...	Empire	On the Night of the Fire ...	General F.D. ...	Ralph Richardson ...	

GLASGOW

Fri., Oct. 27	11 a.m. ...	Cranston's ...	Mickey the Kid	British Lion ...	Bruce Cabot	A
„ „ 27	10.30 a.m. ...	Regal	Girl from Rio	Pathe	Movita	U
„ „ 27	10.45 a.m. ...	La Scala	Ten Days in Paris	Columbia ...	Rex Harrison ...	A
„ „ 27	11 a.m. ...	Green's Playhouse	Night Work	Paramount ...	Charlie Ruggles ...	U
Tues., „ 31	10.45 a.m. ...	Picture House ...	When Tomorrow Comes	General F.D. ...	Charles Boyer ...	A
„ „ 31	11 a.m. ...	La Scala	All at Sea	British Lion ...	Sandy Powell ...	U
„ „ 31	10.30 a.m. ...	Regal	The Amateur Detective	Pathe	Frankie Darro ...	A
„ „ 31	10.30 a.m. ...	Cranston's ...	Coast Guard	Columbia ...	Randolph Scott ...	A
Wed., Nov. 1	10.45 a.m. ...	Picture House ...	The Underpup	General F.D. ...	Gloria Jean	A
„ „ 1	11 a.m. ...	Playhouse ...	Tidal Wave	British Lion ...	Ralph Byrd	H
„ „ 1	10.45 a.m. ...	Savoy	Thunder Afloat	M-G-M	Wallace Beery ...	U
„ „ 1	10.45 a.m. ...	Regal	The Man They Could Not Hang ...	Columbia ...	Boris Karloff ...	A
Thur., „ 2	10.45 a.m. ...	La Scala	Mutiny on the Blackhawk ...	General F.D. ...	Richard Arlen ...	
„ „ 2	11 a.m. ...	Playhouse ...	In Old Monterey	British Lion ...	Gene Autry	
„ „ 2	10.15 a.m. ...	Regal	Golden Boy	Columbia ...	William Holden ...	

LEEDS

Fri., Oct. 27	10.30 a.m. ...	Scala	All at Sea	British Lion ...	Sandy Powell ...	U
„ „ 27	10.30 a.m. ...	Majestic	Dark Eyes of London	Pathe	Bela Lugosi	H
„ „ 27	11 a.m. ...	Ritz	Night Work	Paramount ...	Charlie Ruggles ...	U
Tues., „ 31	10.30 a.m. ...	Scala	Tidal Wave	British Lion ...	Ralph Byrd	A
„ „ 31	10.30 a.m. ...	Majestic	The Amateur Detective	Pathe	Frankie Darro ...	A
Wed., Nov. 1	10.30 a.m. ...	Majestic	Girl From Rio	Pathe	Movita	U
„ „ 1	11 a.m. ...	Scala	Mr. Chedworth Steps Out ...	A.B.F.D.... ...	Cecil Kellaway ...	A
Thur., „ 2	10.45 a.m. ...	Scala	Thunder Afloat	M-G-M	Wallace Beery ...	—
„ „ 2	11 a.m. ...	Tower	Blondie Takes a Vacation ...	Columbia ...	Arthur Lake	A

LIVERPOOL

Fri., Oct. 27	10.30 a.m. ...	Palais de Luxe ...	The Amateur Detective	Pathe	Frankie Darro ...	A
„ „ 27	10.45 a.m. ...	Majestic	Night Work	Paramount ...	Charlie Ruggles ...	U
„ „ 27	10.15 a.m. ...	Trocadero ...	Come On, George	A.B.F.D.... ...	George Formby ...	U
Tues., „ 31	10.30 a.m. ...	Scala	Mr. Wong in Chinatown ...	Pathe	Boris Karloff	A
„ „ 31	10.45 a.m. ...	Futurist	Ten Days in Paris	Columbia ...	Rex Harrison ...	A
„ „ 31	10.45 a.m. ...	Trocadero ...	When Tomorrow Comes	General F.D. ...	Charles Boyer ...	H
Wed., Nov. 1	10.30 a.m. ...	Forum	The Man They Could Not Hang...	Columbia ...	Boris Karloff ...	—
„ „ 1	10.45 a.m. ...	Trocadero ...	The Underpup	General F.D. ...	Gloria Jean	—
Thur., „ 2	10.45 a.m. ...	Futurist ...	Mutiny on the Blackhawk ...	General F.D. ...	Richard Arlen ...	

MANCHESTER

Fri., Oct. 27	11 a.m. ...	Theatre Royal ...	All at Sea	British Lion ...	Sandy Powell ...	U
„ „ 27	10.45 a.m. ...	Paramount ...	Cat and the Canary	Paramount ...	Bob Hope	H
„ „ 27	10.30 a.m. ...	Deansgate ...	Six Shootin' Sheriff	A.B.F.D.... ...	Ken Maynard ...	U
Tues., „ 31	10.45 a.m. ...	Gaumont... ...	The Underpup	General F.D. ...	Gloria Jean	A
„ „ 31	11 a.m. ...	Theatre Royal ...	In Old Monterey	British Lion ...	Gene Autry	—
„ „ 31	11 a.m. ...	Deansgate ...	Coast Guard	Columbia ...	Randolph Scott ...	—
Wed., Nov. 1	10.45 a.m. ...	Market St. P.H.	Thunder Afloat	M-G-M	Wallace Beery ...	—
„ „ 1	10.45 a.m. ...	Gaumont... ...	Mutiny on the Blackhawk ...	General F.D. ...	Richard Arlen ...	U
Thur., „ 2	10.45 a.m. ...	Theatre Royal ...	Girl from Rio	Pathe	Movita	—
„ „ 2	10.45 a.m. ...	Paramount ...	Frozen Limits	General F.D. ...	Crazy Gang	

NEWCASTLE

Fri., Oct. 27	11 a.m. ...	Westgate ...	Mickey the Kid	British Lion ...	Bruce Cabot	A
„ „ 27	10.45 a.m. ...	Haymarket ...	Thunder Afloat	M-G-M	Wallace Beery ...	—
„ „ 27	10.30 a.m. ...	Paramount ...	Cat and the Canary	Paramount ...	Bob Hope	H
„ „ 27	10.15 a.m. ...	Essoldo	Come On, George	A.B.F.D.... ...	George Formby ...	U
„ „ 27	10.45 a.m. ...	Stoll	The Underpup	General F.D. ...	Gloria Jean	U
Tues., „ 31	11 a.m. ...	Westgate ...	In Old Monterey	British Lion ...	Gene Autry	A
„ „ 31	10.15 a.m. ...	Essoldo	Blondie Takes a Vacation ...	Columbia ...	Arthur Lake	—
„ „ 31	10.45 a.m. ...	Queen's	Mutiny on the Blackhawk ...	General F.D. ...	Richard Arlen ...	A
Wed., Nov. 1	10.15 a.m. ...	Essoldo	Ten Days in Paris	Columbia ...	Rex Harrison ...	—
„ „ 1	10.45 a.m. ...	Stoll	Professor Mamlock	British Lion ...	—— ...	A
„ „ 1	10.45 a.m. ...	Queen's	Frozen Limits	General F.D. ...	Crazy Gang	—
Thur., „ 2	10.15 a.m. ...	Essoldo	Coast Guard	Columbia ...	Randolph Scott ...	A
„ „ 2	10.45 a.m. ...	Grainger	Forgotten Woman	General F.D. ...	Sigrid Gurie	A
„ „ 2	11 a.m. ...	Westgate ...	Tidal Wave	British Lion ...	Ralph Byrd	

NOTTINGHAM

Fri., Oct. 27	10.30 a.m. ...	Ritz	Mr. Chedworth Steps Out ...	A.B.F.D.... ...	Cecil Kellaway ...	A
„ „ 27	10.45 a.m. ...	Scala	When Tomorrow Comes	General F.D. ...	Charles Boyer ...	U
Tues., „ 31	10.45 a.m. ...	Scala	Thunder Afloat	M-G-M	Wallace Beery ...	—
Thur., „ 2	10'45 a.m. ...	Scala	The Underpup	General F.D. ...	Gloria Jean	—

SHEFFIELD

Fri., Oct. 27	10.30 a.m. ...	Union St. P.H.	Mr. Wong in Chinatown ...	Pathe	Boris Karloff ...	A
„ „ 27	10.30 a.m. ...	Cinema House ...	In Old Monterey	British Lion ...	Gene Autry	U
„ „ 27	10.45 a.m. ...	Hippodrome ...	Thunder Afloat	M-G-M	Wallace Beery ...	—
Tues., „ 31	10.30 a.m. ...	Union St. P.H.	Dark Eyes of London	Pathe	Bela Lugosi	H
„ „ 31	10.30 a.m. ...	Central	Golden Boy	Columbia ...	William Holden ...	A
Wed., Nov. 1	10.30 a.m. ...	Union St. P.H.	Tidal Wave	British Lion ...	Ralph Byrd	A
Thur., „ 2	10.30 a.m. ...	Union St. P.H.	Amateur Detective	Pathe	Frankie Darro ...	A

MORGAN'S SLIDES Ltd.
STILL AT YOUR SERVICE.
309, GRAY'S INN ROAD,
LONDON, W.C.1
HENRY M. MORGAN KNOWS HOW AND WHEN.
Phone: TERminus 2536-7.

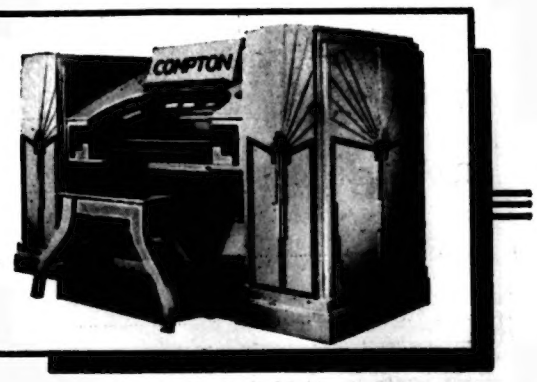
PATERSONS LTD
SCOTTISH THEATRE FURNISHERS
79 HOWARD ST. GLASGOW
ESTABLISHED 1832 ••• PHONE CENT. 3289

SOUND SCREENS
Every Type
E. G. TURNER
43-49, HIGHAM ST., WALTHAMSTOW, E.17
Phone: LARKSWOOD 1061-2.

"The Complete Kinemanager"
by J. H. HUTCHISON
Every aspiring young man will find advantageous information on the art of management in the most readable of all text-books, while those already in charge will certainly find this a handy reference book with much that is new to them.
Send YOUR order NOW—
ODHAMS TECHNICAL BOOK DEPARTMENT
PRICE 5/4
85/93, Long Acre, London, W.C.2. POST FREE

The Complete Projectionist
by
R. Howard Cricks, F.R.P.S.
SECOND EDITION
A completely revised edition of this wonderful text book. It incorporates details of all the new systems and innovations introduced since 1934.
A BOOK NO KINEMA TECHNICIAN CAN AFFORD TO BE WITHOUT.
Price
5'4
post free.
Odhams Technical Book Dept.,
85/93, Long Acre, London, W.C.2

The COMPTON THEATRONE
STANDARD 2-MANUAL CONSOLE
No Organ Chambers : Tone Electrically Produced
COMPTON ORGAN CO., LTD., CHASE ROAD, NORTH ACTON, N.W.10
Telephone: Willesden 6666
THE JOH'
Nearest Static
North Acton, Central Railway.



KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 " " " 10
26 " " " 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

VACANCY occurs in South Wales for Kinema Manager; must be good disciplinarian, experienced in publicity, etc. State age, wages, etc., and photograph.—Apply, N., Box 188, Kinematograph Weekly.

VACANCY exists for Manager and Assistant Manager in small independent Midlands circuit; preference will be given to those possessing some experience of major circuit methods.—Applications, containing full particulars and stating salary required, may be addressed in confidence to L., Box 186, Kinematograph Weekly.

WANTED, Assistant Manager for Kinema in Essex; state age, experience and salary.—C., Box 179, Kinematograph Weekly.

SMALL independent Southern kinema requires competent Organist (3-manual); permanency for reliable man of good character; three mats.—Write, with refs., stating age, etc., and minimum wage acceptable, N., Box 186, Kinematograph Weekly.

SECOND OPERATOR wanted almost immediately; must be fully experienced Western Electric.—State age and wage required, Manager, Palace, Doncaster.

SITUATIONS WANTED

MANAGER and Licensee of modern super desires change; Southern Counties or Midlands preferred; thoroughly capable, controlling two or more theatres; excellent publicity man and sales results; age 42; married; bonded.—"Manager," Cemetery House, Efford Road, Plymouth.

MANAGER, LONG EXPERIENCE, PICTURES AND VARIETY, LONDON AND PROVINCIAL. DISENGAGED OWING TO PRESENT CONDITIONS; FIRST-CLASS REFERENCES.—U., BOX 171, KINEMATOGRAPH WEEKLY.

MANAGER (46), 20 years consistently successful, circuit and independent; thoroughly competent all branches, including operating; highest testimonials; bond; large or small hall, anywhere.—A., Box 177, Kinematograph Weekly.

GENTLEMAN, WITH FOURTEEN YEARS' KINEMA AND THEATRE EXPERIENCE, KEEN ADVERTISER, WOULD LIKE MANAGER'S POST, SMALL HALL, TOWN OR COUNTRY; ABSTAINER; SMART APPEARANCE; REFERENCES.—H., BOX 184, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED (cont.)

MANAGER, 20 years' experience, highest references; 12 years last place; vacant owing to present conditions; fidelity bond.—G., Box 183, Kinematograph Weekly.

MANAGER, AGE 36, MARRIED (EXEMPT MILITARY SERVICE), GOOD APPEARANCE AND EDUCATION, TWELVE YEARS' EXPERIENCE WITH MAJOR CIRCUIT AND INDEPENDENTS, DISENGAGED THROUGH PRESENT CONDITIONS.—RUPERT TODD, CROSS KEYS HOTEL, ROTHERHAM, YORKS. 'PHONE: ROTHERHAM 996.

WANTED, POSITION, MANAGER OR GENERAL MANAGER; instructions or sole control; fully conversant with every branch of the trade; highest possible credentials; lifetime's practical experience managerial side; present large theatre eight years; age 40; tall, energetic, smart appearance, sober habits. Specialist in the following; Free publicity, keeping overheads down, increasing receipts, and loyalty. Exploitation expert. Reasonable salary. Exempt from all military service.—E., Box 181, Kinematograph Weekly.

MANAGER, recently managing super, willing to accept small kinema.—F., Box 182, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

WANTED, Managerial position outside vulnerable areas; (3 man, age 44 years, at present General Manager of three city kinemas; nominal salary.—D., Box 180, Kinematograph Weekly.

YOUNG Assistant Manager desires post; super experience; excellent ref.—K., Box 185, Kinematograph Weekly.

CHIEF Operator-Electrician, vacant, seeks permanency; anywhere; any set; excellent refs.; salary £4 8s.—Operator, Paxlea, 2, Bourne Vale Road, Parkstone.

CHIEF Operator-Electrician, first-class, over military age; last job, Harrow Coliseum; 17 years chief engineer, Blue Halls, Ltd., £5 10s. weekly; wonderful references; willing to accept lower salary to suit size of theatre; can do anything electrical; well known to Electrical Surveyors' Dept., Middlesex County Council (strictest in England); free at once.—Mason, 94, Bessborough Road, Harrow, Middlesex.

LADY seeks Shorthand-typist or, preferably, secretarial position; many years' film experience; reliable; disengaged; £3.—"F.," 20, Glebe Road, N.3.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

FOR SALE AND WANTED

FOR Sale, "Hewittic" Rectifier, single phase, 50 cycles, A.C. 210, D.C. 100, 50 amps.; seen working; offers invited.—M., Box 187, Kinematograph Weekly.

FILMS

SERIALS, Features, Comedies, Educational. Enormous selection. Export to all parts of the world. Sale or hire.—Baers, 176, Wardour Street, W.1. Established 1907.

THEATRE SEATS

TIP-UP SEATS

Reconditioned sprung-edge seats for sale equal to new.

Thousands of second-hand and reconditioned seats, 18 in., 19 in. and 20 in. centres, also twin seats.

Replacements in seats, backs, armpads, and standards.

Call or write

DORAN MILHAWK & Co., Ltd.
176, Wardour St., London, W.1
Phone: Gerrard 3749.

AUCTIONS

Expiration of Lease
FOR SALE OR TO LET

The NEW OPERA HOUSE WAKEFIELD

as and from December 26, 1939
(together with the adjoining Shop Properties if desired).

The above named property was erected from plans drawn by the late eminent Architect, Mr. Frank Matcham, commands a central position in the city, and possesses Stage Play, Variety, and Cinema Licences. Full particulars, price, permission to view, etc., may be obtained from Tom T. P. Sherwood, Auctioneer and Valuer, 118, Wesgate, Wakefield.
Or from :—
Messrs. CLAUDE LEATHAM & Co., Solicitors, Chancery Lane, Wakefield.

Have you a Query?

Ask for our experts' advice Free to our readers

THIS Journal is the recognised authority on all matters concerning the design, decoration, equipment and furnishing of picture theatres.

THERE is no Trade Journal in the World which has so many distinguished authorities in all branches of the Industry as the KINEMATOGRAPH WEEKLY with its supplement THE IDEAL KINEMA.

IF you desire information on any subject in connection with the construction or equipment of your Kinema, detailed information, catalogues and *independent expert advice* will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry.

Avail yourself of their knowledge and benefit by their advice.

THE knowledge of our specialists is freely at the service of all readers.

1 ACOUSTICS.
2 Air conditioning.
3 Amplifiers.
4 Anchors for chairs.
5 Arc lamps.
6 Arm-rests (rubber).
7 A.R.P. requirements.
8 Automatic curtain control.
9 Automatic sprinklers.
10 BATTERIES.
11 Boilers (for cafe).
12 Booms.
13 Box-office equipment.
14 CABLE.
15 Cafe furnishing and equipment
16 Cameras.
17 Canopies.
18 Carbons.
19 Carpets.
20 Category boards.
21 Chairs, theatre.
22 Chairs, wicker.
23 Changeable signs.
24 Changeovers.
25 Clocks.
26 Coinometers.
27 Colour films.
28 Condensers (Lenses).
29 Converters.
30 Curtains.
31 Curtain controls.
32 Curtain raising gear.
33 Curtain tracks.
34 Cut-outs.
35 DECORATIONS.
36 Deaf aids.
37 Dimmers.
38 Disinfectants.
39 Display frames.
40 EFFECTS machines.
41 Electric clocks.
42 Electrical equipment.
43 Exploitation.
44 FANS, ventilating.
45 Film cabinets.
46 Finance
47 Fire alarms.
48 Fire curtains.
49 Fire extinguishers.
50 Fire hose.
51 Fire-proof fabrics.
52 First-aid outfits.
53 Floodlighting.
54 Fluorescent paints.
55 Frames, display.
56 Furniture (lobby and lounge).
57 GENERATORS.
58 Grilles.
59 HEATING systems.
60 INSURANCE.
61 Independent plants.
62 LAMPS, general.
63 Lamps, projector.
64 Lenses.
65 Lifts, organ.
66 Lighting, decoration.
67 Lighting, emergency.
68 Lobby display.
69 Lobby furniture.
70 Luminous signs.
71 MACHINES, tickets.
72 Mats.
73 Microphones.
74 Mirrors.
75 Motor generators.
76 NON-FLAM fabrics.
77 OIL burners.
78 Oil engines.
79 Orchestra fittings.
80 Organs.
81 Organ and orchestral lifts.
82 Ornamental metal work.
83 PAINT (luminous)
84 Perfumes.
85 Plastic decorations.
86 Portable projectors.
87 Programmes.
88 Projector lamps.
89 Projection room equipment.
90 RADIATORS.
91 Rectifiers.
92 Redecorating.
93 Reflectors, projector.
94 Reseating.
95 Resistances.
96 Rubber flooring.
97 Rubber upholstery.
98 SAFES.
99 Safety devices (projector).
100 Safety curtains.
101 Screens.
102 Seating.
103 Signs (state kind).
104 Slides.
105 Stage lighting equipment.
106 Stage lifts.
107 Stages (revolving).
108 Stair treads.
109 Studio lighting.
110 Switchboards.
111 TALKIE equipment.
112 Telephones.
113 Tickets.
114 Ticket issuing machines.
115 Transformers.
116 UNIFORMS.
117 Upholstery fabrics.
118 U.V. (ultra-violet) lamps.
119 VACUUM cleaners.
120 Ventilating systems.

THE EDITOR, THE IDEAL KINEMA, 85, LONG ACRE, W.C.2.

I should like to receive reliable information concerning.....
(Indicate Subject by Number)

Theatre..... Seating Capacity.....

Remarks.....

.....

.....

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. RKO-Radio Pictures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Associated British Picture Corp. Ltd.	8D
Beard, R. R., Ltd.	19
Butcher's Film Service, Ltd.	8A
Champion, C. H., and Co., Ltd.	21
Coltman Displays, Ltd.	21
Compton, J., Organ Co., Ltd.	23
French, W. T., and Son, Ltd.	20
Gevaert, Ltd.	19
Grand National Pictures, Ltd.	11-13
Morgan Projected Publicity	23
Moy-Omnia	19
Paterson, Ltd.	23
Turner, E. G.	23
Twentieth Century-Fox, Ltd.	8B & 8C
Western Electric Co., Ltd.	22

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
October 26, 1939